

HITS OF THE WEEK

SINGLES

BOB SEGER & THE SILVER BULLET BAND, "HOLLY-

WOOD NIGHTS" (prod. by B. Seger-Punch) (writer: Seger) (Gear, ASCAP) (3:15). Seger is a master of the story song with a strong rock beat and this new disc is a perfect example. The lyrics are compelling and the outfront piano and Seger's throaty vocals give them even more substance. Capitol 4618.



SHAUN CASSIDY, "OUR NIGHT" (prod. by M. Lloyd) (writers: B. Roberts-C. Bayer Sager) (Unichappell/Begonia Melodies/Fedora, BM1) (3:40). Cassidy's position as one of pop music's ultrateens can only be enhanced by this light rocker with a mid-60s feel. Sager's lyrics are just right and the vocals are especially bright. Warner/ Curb 8634 .

GERRY RAFFERTY, "RIGHT DOWN THE LINE" (prod. by H. Murphy-G. Rafferty)



(writer: Rafferty) (Hudson Bay, BMI) (3:33). Rafferty's "Baker Street" was this year's surprise entry in the Top 10 and this new, equally breezy, mid-tempo rocker should follow the same course. It has just a hint of the early Beatles and the guitar work is outstanding. United Artists 1233-Y.



AEROSMITH, "COME TOGETHER" (prod. by Jack Douglas-George Martin) (writers: Lennon-P. McCartney) (Maclen, BMI) (3:45). Aerosmith's contribution to "Sgt. Pepper" soundtrack is a the close copy of the original with the group's own churning guitar and powerful vocal touches as centerpiece. Watch for immediate pop adds. Columbia 10802.



ROBIN GIBB, "OH DARLING" (prod. by George Martin) (writers: J. Lennon-P. Mc-Cartney) (Maclen, BMI) (3:29). RSO's first single release from the "Sgt. Pepper'' soundtrack is a refined version of Paul McCartney's blues-rocker from "Abbey Road" as well as Gibb's first solo in some time. This ballad treatment should get adult action as well as pop play. RSO 907

BRUCE SPRINGSTEEN, "BADLANDS" (prod. by J. Landau-B. Springsteen) (writer: Springsteen) (Bruce Springsteen, ASCAP) (4:01). The song has already been heralded as the ultimate Springsteen composition to date. The message, and the delivery, is emotionally devastating and this should be his biggest pop single yet. Columbia 10801

PETER BROWN, "YOU SHOULD DO IT" (prod. by Cory Wade) (writers: P. Brown-R. Rans) (Sherlyn/Decibel, BMI) (3:40). **BRV** Peter Brown's crafty electronic interplay drove his "Dance With Me" into the Top 20 and this new single, primed for disco and r&b as well, is likely to do the same. Betty Wright and friends contribute the vocals. Drive 6272 (T.K.).

CARLY SIMON with JAMES TAYLOR, "DEVOTED TO YOU" (prod. by Arif Mardin) (writer: B. Bryant) (House of Bryant, BMI) (2:29). Carly and James picked the 1958 Everly Brothers hit single for their second official duet record. The vocal harmonies blend perfectly and Mardin's sparse production is, once again, flawless. A song whose time has come again. Elektra 45506.

ALBUMS

THE EMOTIONS, "SUNBEAM." Fusing gospel styled vocals with an r&b pop beat, the Emotions scored one of the biggest singles successes of 1977 with 'Best Of My Love'' and their ''Rejoice' album. Here the formula works again under the musical guidance of Earth, Wind & Fire's Maurice White who produced the Ip and composed four songs. Columbia JC 35385 (7.98).

FRANKIE VALLI, "FRANKIE VALLI IS THE wORD." Valli returns to the Warner/ Curb label with his current number one hit ("Grease") in addition to some excellent material produced by Bob Gaudio. A Barry Gibb/Albhy Galuten song, "Save Me, Save Me," sounds like a natural follow-up to keep Valli's name on top of the charts. Warner-Curb BSK 3233 (7.98).

"SWITCH." The six man group was brought to the label by Jermaine Jackson who serves as executive producer for this debut. The material and musicianship is of a consistently high calibre as the outfit combines sensitive ballads with charged r&b rockers utilizing good vocals and effective brass arrangements throughout. Gordy G7-980R1 (Motown) (7, 98)

LIVINGSTON TAYLOR, "3 WAY MIR-ROR." Taylor's first release for Epic and his first album in five years marks the return of this song stylist. Similarities to his brother can be heard in his vocal delivery, but he emerges as a unique talent on self-penned material such as "No Thank You Skycap" and "Going Round One More Time." Epic JE 35540 (7 98)











Paul Jabara wrote Donna Summer's #1 giant hit, "Last Dance," starred in the summer's comedy hit, "Thank God It's Friday" and now to follow up his brilliant album, "Shut Cut," Paul's 2nd album has arrived....

And it's just a matter of time



Casablanca Record and FilmWorks Produced by Bob Esty



Includes the new single "Take Good Care Of My Baby/What's A Girl To Do." Also "Last Dance" and "Trapped In A Stairway" from Thank God It's Friday."







AUGUST 12, 1978

Dedicated to the Needs of the Music/Record Industry

ASCAP Suing Juke Operator

■ NEW YORK—The first lawsuit against a jukebox operator for failure to comply with the licensing requirements of the new federal copyright law has been brought by the American Society of Composers, Authors and Publishers (ASCAP) on behalf of eight of its publisher members.

The 1976 copyright law, which went into effect on January 1, provides a compulsory license for jukebox operators at an annual fee of only \$8 per jukebox. This payment permits virtually unlimited non-dramatic performance of copyrighted music. To obtain the compulsory license, jukebox operators need only register their machines with the U.S. Copyright Office in Washington and pay the \$8 fee for each machine. The statute also requires operators to affix a certificatesupplied by the Copyright Office where it can be easily examined.

Failure to obtain the compulsory license subjects the jukebox operator to full liability for infringement under the copyright law. If a court finds infringement has occurred, damages for each (Continued on page 104)

In response to numerous requests from the field, Record World this week begins a weekly survey of airplay and sales activity of key black oriented albums on a region-byregion basis. See page 90.

CBS Execs Call for Responsive Marketing In Wind-Up of L.A. Annual Convention change in subtle ways, the field

By MIKE FALCON

LOS ANGELES—The final two days of general meetings open to the press at the CBS annual convention saw a number of top CBS label executives describe the functions of their respective departments, in addition to detailing plans for future growth under the CBS umbrella.

Don Dempsey, senior vice president and general manager for Epic, Portrait and Associated Labels, opened the Thursday (27) morning session by stating that "the EPA labels . . . are, in their own right, singularly unique... and take special pride in being viewed accordingly. This is re-flective of the philosophy in which I view and treat them, and this is the appropriate and cor-

Product Code (UPC) on the music

industry and on the effectiveness

of in-store video merchandising

will be undertaken by the Na-

tional Association of Record

Merchandisers (NARM) according

to NARM executive VP Joe Cohen.

The announcements followed two

days of meetings in Chicago last

week (August 1-2) between the

NARM bar coding committee and

rect manner for all of you to approach the radio and retail marketplace in their behalf."

"We have long accepted the fact that 'labelling' or 'categorizing' an artist and their music is self-defeating, while realistically acknowledging that every artist must start somewhere within the structure of the marketplace in order to develop a base of consumer acceptance. This is predicated on the assumption that people... must first respond to their creative efforts before the 'somebody elses' jump on the musical ride," Dempsey added.

In order to effectively work in this confusing set of circumstances, Dempsey said, it is necessary to remember that "nothing lasts forever." As many of the formats

NARM Undertaking Major Studies On UPC and Video Merchandising By DAVID McGEE

the manufacturers and retailers ■ NEW YORK—Major studies on advisory committees. the ramifications of the Universal

In announcing the study of the controversial UPC, Cohen stressed that aside from its edu-diser doesn't really know yet how valuable bar coding is" - the studys will be more significant for its assessment of the feasibility of the UPC's various applications. "That's what's important," said Cohen. "We know there's a lot of things you can do, but maybe we don't know all of them. Of those we do know about we have (Continued on page 104)

forces must be ready to compensate for those changes and work around them, bringing out the best in both music and radio. "To be truly successful in today's music business you must allow your ears to stretch out and be receptive" in order that a&r gets significant and really applicable feedback. "So we ask," concluded Dempsey, "that you truly give your best efforts to see that our artists receive a true test." Dempsey emphasized that "our associated labels are blessed with individually unique artist rosters and are deserving of the concentration and special attention that the CBS Records marketing and distribution force has built their reputation on."

Dempsey closed by saying "I think all of us know what we are. But we sometimes have difficulty in understanding what we may be. What are we really capable of accomplishing? In a relatively short number of years the music business has enriched the lives of listeners, and now viewers, with a myriad of special feelings and experiences. This is all the more reason for us to continue to focus on our potential. We cannot let our accomplishments stifle our imagination."

Tony Martell, VP and general manager, CBS Associated Labels began his portion of the session by stating that the 1977 sales and profit figures for the Associated Labels "almost doubled" the previous record year's figure, established in 1976. He also indicated (Continued on page 95)

Singles Albums 1977 1978 264.7 260.0 240.0 220.0 200.0 180.0 160.0 140.0 109.2 120.0 100.0 July July July July Aug. July July July July July July Aug. 8 15 22 29 5 1 8 15 22 29 5

*The Record World Sales Index is based on a broad cross-section of quantitative sales data reported to Record World from retailers, rack jobbers and one-stops across "he country. The base figure for both the singles and album indices is a smoothed average of these quantitative reports during periods in March, 1976, with each weekly figure being a percentage increase or decrease on the base. The base figure for both singles and albums is 100.0.

Polygram Distrib. Reviews Its Growth, Announces Catalogue Marketing Campaign

■ NEW YORK—With more than 100 Polygram Distribution and distributed label personnel and 200 guests in attendance, the Polygram Distribution, Inc. summer management meeting, held at the St. Moritz Hotel July 27-28, unveiled plans for stepping-up facilities and staffing to accomodate the growth of the company.

Polygram Distribtuion president John Frisoli opened Thursday's meeting with a keynote address on the maturation of the company from 1976. He projected 1978 gross domestic sales at 235 percent over 1977 and more than 400 percent over 1976. 1979 projections were also introduced discussed. Frisoli Jules Abramson to the group as Polygram Distribution's new vice president of planning, effective August 1st.

Jack Kiernan, vice president of sales, focused his discussion on a comparison of 1977 to 1978 as it relates to the increase in responsibilities, chart share, (Continued on page 84)

RECORD WORLD SALES INDEX

contents





■ Opposite Page 46. How does a family business become the 2nd largest retail record chain and still seem like a family business? Record World's in-depth look at Record Bar provides some interesting answers. The special section, keyed to this week's annual Record Bar convention, offers interviews with Harry and Barry Bergman and other top executives, and gives the chain's view of where it and record retailing in general are going.

■ Page 10. A. J. (Rick) Aurichio, VP and general manager of Arbitron's radio division, is the man behind the rating service's rapid growth in recent years, but his involvement in the various battles between ARB and its radio clients takes much of his time as well. In his Dialogue, Aurichio offers an insider's look at Arbitron's stance on those issues, and at his company's present and future.

departments

A/C Report	Page 8	33
Action Music	Page 9	9
Album Chart	Page 8	86
Album Picks	Page 2	25
Black Oriented Albums	Page 9	0
Classical	Page 9	7
The Coast	Page 1	6
Country	Page 10	9
Country Album Chart	Page 11	
Country Album Picks	Page 112	2
Country Hotline Country Picks of the	Page 11(С
Week Country Singles Chart	Page 109	
Country Singles Picks	Page 116	
Nashville Report	Page 112 Page 101	-
Disco File	Page 28	3
Disco File Top 20 Discotheque Hit	Page 28	
Parade	Page 28	
FM Airplay Report Pages 40-41		
Jazz LP Chart	Page 92	

International England England's Top 25 Germany Germany's Top 1	Page	106 106 107 106 107
Latin American	Page	102
Latin American Hit Parade	Page	103
Latin American Album Picks	Page	102
New York, N.Y.	Page	22
R&B	Page	88
R&B LP Chart	Page	92
R&B Picks of the		
Week	Page	88
R&B Singles Chart	Page	89
Soul Truth	Page	88
Radio Marketplace	Pages 31	-36
Radio World	Pages 26	-27
Regional Breakouts	Page	8
Singles Chart	Page	39
Singles Picks	Page	24
Software Technology	Page	37
Retail Rap	Page	84
Retail Report	Page	85
Who In The World	Page	29

POWERHOUSE PICKS

(Due to airplay and sales in projectable markets, these records exhibit top five potential)

Rick James Stone City Band (Gordy) "You and I." An r&b smash that exhibits the same activity pop. It's top ten in Miami, Detroit and Houston. Several majors added the record this week.

20th Earnings Up, Music Division Down LOS ANGELES—20th Century-

Fox Film Corp. last week reported highest-ever earnings and revenues for the second quarter of 1978 ended July 1. Fox's net earnings for the quarter were \$15,-476,000, or \$1.95 per share, compared with \$5,883,000 or \$.76 per share for the second quarter of 1977.

Revenues for the second quarter just ended were \$149,196,000, also a company record, up from \$100,520,000 in the same quarter in 1977.

For the first half of 1978, Fox reported net earnings of \$32,-962,000 or \$4.16 per share, up from \$8,454,000 and \$1.10 per share for the same period last year. Revenues for the first half were \$308,129,000, against \$190,-155,000 last year.

The company's record and music publishing division reported a loss of \$2,053,000 for the second quarter, compared with its loss of \$252,000 for the same period last year. Revenues for the quarter were \$2,495,000 down from \$3,-361,00 a year ago.

For the first half, the record division lost \$2,111,000, compared with a loss of \$820,000 for the first half of 1977. Revenues for the first half were \$7,625,000, up from \$5,467,000 in the first half last year.

MCA Sues Tucker By SAMUEL GRAHAM

■ LOS ANGELES—MCA Records has sued singer Tanya Tucker, it was learned last week. The suit, which was filed Monday, July 31 in Los Angeles Superior Court, charges Tucker with a breach of contract stemming from a fiveyear, ten record agreement signed in October, 1974.

According to the suit, Tucker failed to deliver material for the sixth of the ten recordings specified in the agreement. The contract, which had been signed by the singer's legal guardian (owing to Tucker's being a minor at the time), guaranteed her \$1.6 million in advances against royalties. MCA would in turn control the exclusive rights to all masters and titles designated by the contract.

Tucker's sixth recording was due in December of 1977—she had been granted an additional advance in August of that year, increasing the total in advances to be received to \$1.7 million but it was not delivered, according to MCA. Although the 1974 contract prohibited her from recording for another label, the singer "notified MCA in July, 1978 that in her view, (Continued on page 104)



1700 Broadway, New York, N.Y. 10019 Phone: (212) 765-5020 PUBLISHER EDITOR IN CHIEF **BOB AUSTIN** SID PARNES SR. VICE PRESIDENT/MANAGING EDITOR MIKE SIGMAN SR. VICE PRESIDENT/WEST COAST MGR. SPENCE BERLAND HOWARD LEVITT/ASSOCIATE EDITOR MIKE VALLONE/RESEARCH DIRECTOR NEIL McINTYRE/RADIO DIRECTOR STEPHEN KLING/ART DIRECTOR David McGee/Assistant Editor Barry Taylor/Assistant Editor Marc Kirkeby/Assistant Editor Pat Baird/Assistant Editor Doree Berg/Associate Research Director Alan Wolmark/Assistant Editor Sophia Midas/Assistant Editor Dede Dabney/R&B Editor David Skinner/Assistant Art Director Joyce Reitzer Panzer/Production Basil Nias/Assistant R&B Editor Speight Jenkins/Classical Editor Vince Aletti/Discotheque Editor Bill Holland/Washington Correspondent Robert Palmer/Jazz Editor Advertising Sales Stan Soifer **Jeffrey Roberts** WEST COAST CHRISTY WRIGHT MARKETING DIR. WEST COAST EDITOR Samuel Graham/Assistant Editor Mike Falcon/Assistant Editor Terry Droltz/Production Portia Giovinazzo/Research Assistant 6290 Sunset Boulevard Hollywood, Calif. 90028 Phone: (213) 465-6126 NASHVILLE TOM RODDEN VICE PRESIDENT SOUTHEASTERN MANAGER Walter Campbell/Southeastern Editor Marie Ratliff/Research Vicki Branson/Research Margie Barnett/Assistant Editor Red O'Donnell/Nashville Report 49 Music Square West Nashville, Tenn. 37203 Phone: (615) 329-1111 LATIN AMERICAN OFFICE TOMAS FUNDORA 3140 W. 8th Ave., Hialeah, Fla. 33012 (305) 823-8491 ENGLAND PHILIP PALMER Manager Suite 22/23, Langham House 308 Regent Street London WI 01 580 1486 JAPAN ORIGINAL CONFIDENCE CBON Queen Building 18-12 Roppongi 7-chome Minato-ku, Tokyo ROBERT CHARLES-DUNNE 19 Yorkville Avenue Toronto, Onterio Ceneda M4W 111 (416) 964-8406 (410) 904-8406 GERMANY JIM SAMPSON Liebherrstrasse 19 8000 Muenchen 22, Germany Phone: (089) 22 77 46 FRANCE GILLES PETARD 8, Quai de Stelingrad, Boulogne 92, France Phone: 520-79-67 SPAIN Virgen de Lourdes 2 Madrid 27, Spain Phone: 403-9651 Phone: 403-9704 Phone: 403-951 Phone: 403-9704 MEXICO VILO ARIAS SILVA Peten 151-402 Colonia Navarte Mexico 12, D.F. Phone: 536-41-66 SUBSCRIPTIONS: ONE YEAR (52 ISSUES) U.S. AND CANADA - \$85; AIR MAIL - \$140; FOR-EIGN AIR MAIL - \$145. SECOND CLASS POST-AGE PAID AT NEW YORK, N.Y. AND AT ADDITIONAL MAILING OFFICES. DEADLINE: NEGATIVES AND COPY MUST BE IN NEW YORK BY 12 NOON FRIDAY. Convicint © 1978 by Copyright © 1978 by RECORD WORLD PUBLISHING CO., INC. VOL. 35, NO. 1623

"I'll Be Loving You"

The unqualified success of *Together Forever*, (Gold in 5 days with over 250 stations playing cut after cut) signals only a hint of what you can expect from "I'll Be Loving You," the just-released-single from the lp. Produced by Stewart Levine. THE MARSHALL TUCKER BAND– A Modern American Tradition On Capricorn Records.



Arista Sets \$8.98 List For New Synergy Album

■ NEW YORK — The first 8.98 list price for a non soundtrack record has been affixed to the new Synergy album, "Cords," by the Arista distributed Passport label. All commercial copies of the album have been pressed on high quality clear vinyl and will come packaged in a laminated gatefold cover. According to Marty Scott, president of Passport, the move was made in an attempt to set a precedent by establishing a viable price level for deluxe packaged albums and colored vinyl records.

Scott explained that the extra dollar would help to absorb the added cost of manufacturing the album which will be pressed on the same clear vinyl for its entire run as opposed to making it a limited edition novelty, an alternative that some European record labels have been enjoying success with over the past fifteen months. "The only copies of 'Cords' that aren't on clear vinyl are the djs," Scott said. "Ironically, they will be the only ones on black vinyl because you can't back cue on colored vinyl.

"I've seen tens of thousands

Jet, ELO Members **Sue United Artists**

■ LOS ANGELES — Jet Records and members of ELO are seeking more than \$300 million in actual and punitive damages in a suit filed against United Artists and Record Group, Inc., along with their owners. The suit, filed July 26 in Los Angeles Superior Court, lists United Artists Music and Record Group, Inc., Transamerica Corp., Artie Mogull, Jerry Rubinstein, and Does one through 50 as defendants. It charges that in excess of 580,000 copies of ELO's "Out Of The Blue" lp, purchased from UA when Jet Records moved to CBS distribution, were held back.

It is further alleged that the defendants planned to sell the albums in question to distributors at cut-rate prices. This would result in a loss of sales by let and ELO, as well as profits, says the action. Additionally, the plaintiffs seek to recover the albums and also charge that 70 percent of the 1.5 million lps and tapes which were delivered to Jet were "unacceptably damaged" due to improper storage procedures. The action also seeks to restrain UA from selling any of the albums still alleged to be in its possession "at a price less than the price then charged by Jet to its distributors for such albums."

of records on colored vinyl sold as imports over the past few months at Jem," Scott added, aware of the fact that novelty appeal still exists, "but the requests for them continue."

In support of Synergy's "Cords," the third album recorded and produced by Larry Fast, Arista is mounting a broad marketing and merchandising campaign to emphasize the state of the art quality of the recordthe technological ing and achievement it represents.

Fast, whose two previous albums were considered breakthroughs in their use of synthesizers and electronic gadgetry, recorded "Cords" on personally constructed equipment in addition to some of the latest advances in electronic instrumentation, most notably the guitar synthesizer. As a result, the album is being aimed not only at a music audience, but for audiophiles and people "just interested in showing off their stereos." The record will be sold in audio stores that don't normally deal in lps in addition to regular retail outfits and Scott expects a high percentage of impulse buying.

Special promotional kits are being distributed to audio and record stores containing a cover letter of explanation, outlining the distincitve nature of "Cords" along with a Synergy bio and a copy of the work in both disc and cassette formats. In addition to in-store displays, promotions, contests and radio spots, there will also be an in-store video presentation by Fast of computer animated graphics.

ARC/Columbia Roster, Staff Outlined

By SAMUEL GRAHAM

LOS ANGELES—The formation of the new ARC/Columbia label, spearheaded by the Bob Cavallo-Joo Ruffalo management team and Earth, Wind and Fire leader/ producer Maurice White was announced here at the recent CBS convention. Last week, Record World spoke with the Cavallo-Ruffalo office about the label's new roster, key staff appointments, and other operational details.

ARC (the American Recording Company) is a joint venture between White (who is president), Cavallo and Ruffalo (who are co-chairmen) and Columbia; the product will be administered by ARC and distributed by Columbia. The label design for all ARC records will prominently feature the ARC logo on its top half, with the bottom half containing label copy and the names of both Columbia and ARC. According to Laurel Rudd of the Cavallo-Ruffalo staff, Earth, Wind and Fire's "Got To Get You Into My Life" (from the "Sgt. Pepper's Lonely Hearts Club Band" soundtrack) is considered to be ARC's first release, although it appears on the Columbia label and does not carry the ARC logo.

Roster

The ARC roster consists at present of eleven artists: Earth, Wind and Fire, Weather Report, Deniece Williams, Pockets, the Emotions, Valerie Carter, D.J. Rogers, Curtis The Brothers, Reggie Knighton, Shelly Clark and Peter Mclan. With the exceptions of Clark, Rogers and Mclan, all are Cavallo-Ruffalo management clients who had recorded for Columbia; Clark, one of the newest signings, is a member of

Welch Gets Platinum



Capitol recording artist Bob Welch was presented with a platinum disc for his "French Kiss'' Ip by Capitol Records executives after the singer's July 23 appearance at Dallas' Cotton Bowl. The presentation took place backstage following Welch's performance on a bill with Fleetwood Mac, Little River Band and The Steve Miller Band. Pictured a bill with Fleetwood Mac, Little River Band and The Steve Miller Band. Pictured backstage are, from left: Bruce E. Garfield, director, press & artist relations; Randall Davis (kneeling), director, merchandising & advertising; Dan Davis, vice president, creative & publicity division; a beardless Lindsey Buckingham of Fleetwood Mac; Tom Ross of ICM; Lee Rybacek, Welch's drummer; Christine McVie of Fleetwood Mac; Bob Welch; Chad Peery, Welch's bassist; Dennis White, vice president, marketing; Walter Lee, vice president, sales; Todd Sharp, Welch's guitarist; Larry Hathaway, national sales manager; Gabrielle Arras of LTD Management; Tom Tilton, district manager, Dallas; and Rav Tusken. national AOR promotion manager and Ray Tusken, national AOR promotion manager.

the cast of the upcoming television series "Hot City," and her first release will be the theme song from that show.

As the signings of D.J. Rogers, Shelly Clark and Peter Mclan indicate, not all ARC artists will also be managed by Cavallo-Ruffalo; by the same token, the firm will retain as management clients several artists who do not record for ARC, including Little Feat, Raydio and John Sebastian. In any case, said Ms. Rudd, it is ARC's intention to be "the same as any other label, in that we want to be diversified, with the best possible cross-section of artists."

ARC will also own two publishing companies, Modern American Music (ASCAP) and Charleville Music (BMI); exclusively signed writers (both to Modern American) include Mclan and Jon Lind. They will administer several song cata-logues, including Saggifire Music (EW&F), Pamjokeen Music (Emotions), Vanilla Grits (Valerie Carter), Pockets Music (Pockets) and Cirle R Music (Rogers), In addition, the company will operate a recording studio which is currently under construction in West Los Angeles and will be headed by engineer / producer George Massenberg.

Staffer

The other key members of the ARC staff include the following: Ursula Mannina, contract administrator; Leonard Smith and Rich Chiaro, artist development: Eric Eisner, general counsel; Arthur Macnow, treasurer; and Verdine Wihte (also a member of Earth, Wind and Fire), James Newton Howard and Carole Pinckes, artists and repertoire. Maurice White will continue to produce certain acts under the Kalimba Productions banner, including the Emotions and Earth, Wind and Fire.

ARC's offices are located at 9885 Charleville Blvd., Beverly Hills, California.

KC & Sunshine Band Sign with Katz-Gallin

■ LOS ANGELES — KC and the Sunshine Band has signed with the personal management firm of Katz-Gallin Enterprises, Inc., for exclusive representation in all areas, according to an announcement by Harry W. (KC) Casey and Richard Finch, his partner in the varied activities of Sunshine Sound Enterprises, Inc., Miami. Under the arrangement, Katz-Gallin also will provide general management counsel to Sunshine Sound, they noted.



Watch for the comedy smash soon to be re-released by popular demand this fall in:

BOSTON NEW YORK CITY NEWARK PHILADELPHIA PITTSBURGH BALTIMORE WASHINGTON, D.C. CLEVELAND COLUMBUS DAYTON

DETROIT ATLANTA NASHVILLE INDIANA MILWAUKEE CHICAGO DES MOINES ST. LOUIS MINNEAPOLIS LITTLE ROCK NEW ORLEANS KANSAS CITY DENVER PORTLAND SEATTLE PHOENIX SAN FRANCISCO LOS ANGELES DALLAS HOUSTON Original motion picture soundtrack available through Casablanca Record and FilmWorks

A Motown/Casablanca Production released through Columbia Pictures.

Record and Silmillore

Re-opening with a huge new marketing and advertising campaign.



Sales Boost Valli's 'Grease' to No. 1; Pablo Cruise, Foreigner Gain in Top 10

By PAT BAIRD

■ Frankie Valli's "Grease" theme song (RSO) continued on airplay and huge sales figures to move into the #1 bullet spot on this week's RW Sin-

singles chart. Valli's record is the only bullet in the top seven and came on the R&B Singles Chart this week at #69 bullet.

Other moves in the Top 10 were Pablo Cruise (A&M), moving to #8 bullet with the album also in the Top 10; A Taste Of Honey (Capitol), still #1 r&b and picking up good sales and top 10 radio moves for a 10 point jump here to #9 bullet, and Foreigner (Atlantic), the only new entry in the top of the chart, bulleting to #10 with the album holding at #4.

Bob Seger and the Silver Bullet

Band's follow-up to their last Top 10 single (Capitol) is this week Chartmaker at #54 bullet on strong initial adds. The album is #8 this week.

Rounding out the top of the chart are: Commodores (Motown) #2; Rolling Stones (Rolling Stones) holding at #3; Donna Summer (Casablanca) holding at #4; John Travolta & Olivia Newton-John (RSO) #5; Barry Manilow (Arista) moving one spot to #6, and Andy Gibb (RSO) #7.

The competition in the next part of the chart is heavy with six out of 10 records bulleting. Joe Walsh (Asylum) continued to garner sales and big station jumps for #11 bullet and Evelyn "Champagne" King (RCA), still top 10 r&b, continued sales and airplay gains for #14 bullet. Toby Beau (RCA), added this week at WABC and also selling, moved to #15 bullet and Walter Egan (Col), still picking up stations and moving well where played, moved to #17 bullet. Olivia Newton-John (RSO), #55 bullet on the Country Singles Chart, continued to spread out of the east coast for #18 bullet, and Andy Gibb (RSO), still being added and moving well, picked up the #19 bullet spot.

Exile (Warner/Curb) took a ten point jump on strong mid-west airplay and top 10 moves in other major markets to #21 bullet, and Eddie Money (Col), another big midwest entry, moved to #23 bullet. Rita Coolidge (A&M) and Chris Rea (UA) continued to fill in holes for #26 bullet and #27 bullet respectively. Earth, Wind & Fire (Col), last week's Powerhouse Pick, bulleted at #13 r&b and went top 10 in a number of major markets for #28 bullet here. Nick Gilder (Chrysalis) also scored big adds for #29 bullet.

Still moving well are: Village People (Casablanca) #31 bullet; Rick James & The Stone City Band (Motown), holding at #2 r&b and breaking into the Top 10 in Miami and other good crossover markets for #35 bullet, and this week's Powerhouse Pick.

Little River Band (Harvest) took this week's biggest chart move on big jumps and major market adds, up 17 slots to #40 bullet. Foxy (Dash), another big Miami record, is #5 bullet r&b and moved here to #41 bullet, breaking in such other markets as New Orleans and Detroit. Anne Murray (Capitol), #4 bullet country and taking good jumps pop, moved to #42 bullet while John Travolta, Olivia Newton-John & Cast (RSO), last week's Chartmaker, continued to add majors and secondaries and took four to five point moves where played for #44 bullet. John Paul Young (Scotti Bros.) and Teri De Sario (Casablanca) bulleted to #45 and #50 respectively on good airplay gains.

The Cars (Elektra), whose album is #78 bullet, started to spread from the northeast to the midwest for #51 bullet and Kenny Loggins (Col), doing equally well in the majors and secondaries, moved 14 spots to #52 bullet. Still picking up good adds this week were: The Kinks (Arista) (Continued on page 98)

RSO Places Four LPs In Top Seven; The Emotions Is Chartmaker At #76

By ALAN WOLMARK & BARRY TAYLOR

■ Led by the charttopping soundtrack to "Grease" in its fourth consecutive week and the sound-



track to "Sgt. Pepper's Lonely Hearts Club Band" at #5 bullet, RSO is represented by four of the top seven albums

in the country this week. Of the four, three are two-record soundtracks (the other being "Saturday Night Fever" at #6). "Grease" continues to be far and away the best selling album of the week as it continues to strengthen its hold at the rack and retail levels with four current singles, including the title track sung by Frankie Valli which took over the number one position on the top 100.

The rest of the top four remains unchanged this week with the Rolling Stones (Rolling Stones) still at #2, the Commodores (Motown) at #3 and Foreigner (Atlantic) at #4, all with current top ten singles. At #5, "Sgt. Pepper" owns the

At #5, "Sgt. Pepper" owns the only bullet in the top 20. The album took a 19 point jump this week with its main thrust coming from the racks to go along with its immediate acceptance at the retail level. "Saturday Night Fever" and Andy Gibb follow at #6 and #7 respectively while Bob Seger (Capitol) slips to #8, Pablo Cruise (A&M) moves up a notch to #9 and Joe Walsh (Asylum) drops to #10.

The only other moves registered in the top 20 were Teddy Pendergrass (Phila. Intl.) up to #11, Billy Joel (Columbia) up two notches to #15, Alan Parsons Project (Arista) to #18 and Quincy Jones (A&M) to #19.

Outside of the top 20, LTD (A&M) moved up to #23 bullet, the Brothers Johnson (A&M) benefitted by solid sales for a #25 bullet position, Barry Manilow (Arista) experienced a resurgence for #30 bullet, A Taste Of Honey (Capitol) continued to climb to #31 bullet, Rick James Stone City Band (Gordy) took a four point jump to #32 bullet, the Crusaders (ABC) continues to show a history of crossover acceptance for #35 bullet and Kenny Loggins (Columbia) continues its ascent to #40 bullet.

Outside the top 40, bullets are relatively sparse this week with

Con Funk Shun (Mercury) at #48 bullet; Johnny Mathis & Deniece Williams (Columbia) moving up rapidly to a bulleted #49 in its third week; Millie Jackson (Spring), following up her "Feelin" Bitchy" success with "Get It Outcha System" bulleting at #54; and UFO (Chrysalis) at #62 bullet. Solid r&b strength and pop sales that are quickly spreading have Michael Henderson (Buddah) at #63 bullet.

On good pop and retail sales in its first week, The Emotions (Continued on page 92)

REGIONAL BREAKOUTS

East:

Rick James Stone City Band (Gordy) LRB (Harvest) Travolta & Newton-John (RSO)

Singles

Kinks (Arista)

Exile (Warner/Curb) Earth, Wind & Fire (Columbia)

Midwest:

Rick James Stone City Band (Gordy) Anne Murray (Capitol) Travolta & Newton-John (RSO) John Paul Young (Scotti Bros.) Barbra Streisand (Columbia)

West:

Rita Coolidge (A&M) Cars (Elektra)

Albums

East:

Emotions (Columbia) Slave (Cotillion) Sylvester (Fantasy) Ohio Players (Mercury) Roy Ayers (Polydor)

South:

Emotions (Columbia) Dolly Parton (RCA) Shaun Cassidy (Warner/Curb) Sylvester (Fantasy) Ohio Players (Mercury) Roy Ayers (Polydor)

Midwest:

Emotions (Columbia) Slave (Cotillion) Dolly Parton (RCA) Shaun Cassidy (Warner/Curb) Ohio Players (Mercury)

West:

Emotions (Columbia) Shaun Cassidy (Warner/Curb) Sylvester (Fantasy) Ohio Players (Mercury) Walter Egan (Columbia)

Get It On...with VERNON BURCH'S LOVE-A-THON

Formerly of the Bar-Kays, Vernon displays his talents not only as an artist but also as a producer.

> LOVE-A-THON The exciting new LP on



Produced by Vernon Burch. Co-Produced by Tony Sobel.



Distributed by Casablanca Record and FilmWorks.



ARB's Radio Chief on Ratings, Hypoing, Minorities By MARC KIRKEBY & NEIL MCINTYRE

■ Just the name "Arbitron" is enough to start many radio programmers scanning the want ads. Feared and often misunderstood, the American Research Bureau's radio division has been in the news more than ever before in recent months, in conflicts involving 'rating distortion' and the company's techniques for surveying minority audiences. But the predominant radio rating service has seldom sought a forum for its views and goals. A. J. (Rick) Aurichio, vice president and general manager of Arbitron Radio, is



Rick Aurichio

the ARB executive closest to these issues. An advertising agency veteran (with Young & Rubicam and Dancer, Fitzgerald, Sample), Aurichio founded his own computer research company, Marketronics, before joining Arbitron in 1972. He was named to his present post last year. In this Dialogue, Aurichio presents Arbitron's side of the ratings issues most on the minds of radio programmers, gives an insider's view of this research giant's operations, and talks about new radio research fields his company is pursuing.

Record World: Does it seem to you that the diary-oriented promotions we've seen in the past year are a response to the increasing importance or clout of Arbitron ratings with agencies and radio in general?

Rick Aurichio: Well, the ratings services have been in business for years, and if you want to call it clout . . . I really don't think it's clout from our point of view, what we're doing is measuring the facts. It doesn't matter whether there's two services around or ten services around, the audience estimates are used in a certain way. And if an agency uses that single number as a bible or a composite number as a bible, what's the difference how many ratings services there are, that number is still going to be used that way. If a station, on the other hand, takes the position that their job is not to the community, but to the rating service, that attitude is something we can't help. If they're literally programming to a diary-keeper or to someone who's going to respond to Pulse or a telephone survey, I think they're kidding themselves, because that's only a short-run type of position. If the station would worry about the long run a little bit more, I think it would find that this kind of problem would in fact go away.

RW: Do you think 'delisting' a station from an Arbitron book will have a strong effect on stations' policies in general?

Aurichio: The intent of that policy that we established is certainly not to punish somebody; our intent of course is to try to eliminate these kinds of promotions, because the only thing we have to sell really is credibility, and if we don't have that credibility it not only interferes with our business, but it interferes with the radio business in general. We don't understand why we can't get 100 percent cooperation on this, but maybe with the idea of a delisting threat, if you will, this kind of promotion will go away.

RW: How large is Arbitron Radio's subscriber list now compared to last year or five years ago?

Aurichio: If you go back five years, I think we had something in the neighborhood of 625 stations, and now it's 1250. That's an increase of 75 or 100 from last year. Our agency list has been fairly steady over the last four or five years. It has increased somewhat-I think it was in the neighborhood of 1600 five years ago and now it's about 2000.

RW: We hear a lot about the need for more precise demographic information about the radio listener, beyond general groupings by age or sex. Does Arbitron plan to get into this area?

Aurichio: The answer to that is yes, but let me give you a little bit of history. We've been looking at the idea of qualitative information for some time, and I'll tell you that it is with great trepidation. There are two phenomena that cause us to be very concerned. Number one, we honestly believe our numbers are carried too far now, with the sample sizes that we use. But historically the demand for information has caused Arbitron to fragment its information further and further, particularly as stations narrow their targets. We're concerned that we have gone too far, because in terms of using a number as a bible or as a fact, and recognizing that some of these numbers have a fair amount of statistical error, you get concerned about how it's being used versus what you're producing.

What we're doing right now is thinking about the idea of putting together two or more surveys into a giant sample, so we can go back and begin to measure other types of demographics, and then putting them together in a composite form so that we have large samples and yet are able to supply the qualitative information that we think radio stations require.

I'm not convinced at this point that there is a requirement for this, because any of these types of things cost money, and if it's going to cost money, the industry therefore must require some reward as a result of having that information. I believe that radio stations shortchange themselves versus newspapers. There are a lot of people that advertise in newspapers that do not advertise on the radio. They are going into TV. When you look at major department stores and the amount of money they are now spending in television, radio has not been able to attract it. I don't know why, but the TV people have been the leaders, I think, from that point of view. If qualitative information can attract that type of business, then I think it will fly, but we're in the process of testing it out right now.

RW: What sorts of information does the diary keeper provide you with now?

Aurichio: Very simple information-just their age and sex, ethnic background. That's all. Of course we have the number of people in their household because we do send diaries to each person. The callback studies which we refer to are to gain information regarding income, family size, purchase behavior, ownership of credit cards, various kinds of qualitative information.



RW: Are you getting a better picture of big-city black and Hispanic audiences now with the telephone callbacks, expanded sample frame and other techniques you've been trying?

Aurichio: That's really a tough question. Understand that the idea of telephone retrieval for blacks came about due to a recognition that blacks would not cooperate as a white would with a diary. To put it in perspective, it's half as much cooperation among a black than among a white with a diary. We get about 50 percent of the white people, actually a little more, who agree to keep a diary actually keep it and return it. In the case of the blacks, our best information is that it ranges from about 20 to 30 percent. We went to telephone retrieval because it was a system that could get higher cooperation. We just recently completed a fairly major study, and the study itself indicates that the telephone retrieval technique as would be expected does have certain biases as it relates to the diary. We're making some changes to that telephone retrieval technique in January that will overcome some of this, but I have a feeling that by the time we are finished with all of our studies we will have learned a new way to get information from blacks with the diary. And that's our goal right now-to get back to utilizing a diary system, and getting the same rate of cooperation that we get from whites from blacks and Hispanics.

RW: Another demographic group that's hard to survey is the 18-24 year-old. How do you go about tracking him down?

Aurichio: It's the same thing. We talk about blacks and Hispanics . . what we're really saying is that there are segments of the popu-(Continued on page 27)



Including albums and tapes by The Allman Brothers Band. Angel. Including albums and tapes by The Allman Brothers Band. Angel. Atlanta Phythm Section. Roy Ayers. Bachman Turner Overdrive. Atlanta Phythm Section. Roy Ayers. The Rection of the Allman Brothers Band. Angel. Bar-Kaus. Roo Gers. Fluin Richman. The Rection of the Allman Brothers Band. Angel. Inning Martine Cames Elvin Bishop James Brown Cameo Eric Clapton Con Funk Shun Chick Corea . Grown Heights Affair Virginia Filling and I am Chick Corea . Chick Corea The Marshall Tucker Band. Meco. Ohio Players. Donny and Marie Osmond. Parliament. The Contract During and Guite Formanda. Con Lound. The Contract During and Santa Esmeralda · Sea Level · The Statter Brothers. unin comercina en une ine surrer proviners. U.K. The stylistics. The sylvers. Donna Summer. Pat Travers. U.K. The stylistics - The sylvers of the environment of a province of the sylvers. Village People . The super sound tracks of GREASE. VIIIUME REUPIE - INE SUPER SUPER THANK GOD IT'S FRIDAY. SATURDAY NIGHT FEVER. THANK GOD IT'S FRIDAY. SGT. PEPPER'S LOWELY HEARTS CLUB BAND. and a whole galaxy of stars in PolyGram Distributions entire catalog! Includes releases from Herbert Von Karajan. Carlo Maria Guilini. Colin Davis. Bernard Haitink. and the complete catalog of other outstanding artists featured on all of our

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Court Rejects Klein Dismissal Plea

By ALAN WOLMARK

■ NEW YORK—A Federal Court of Appeals three-judge panel has reaffirmed an earlier decision by Federal Judge Vincent L. Broderick to carry on the Allen Klein tax evasion trial despite the Abkco Industries president's plea for a dismissal on grounds that a second trial would place him in "double jeopardy."

Last November 10, Federal Judge Charles M. Metzner excused the hung jury after six days of deliberation calling a mistrial. Klein's defense attorney, Gerald Walpin, claimed before the panel, that a retrial would violate the former Beatles and Rolling Stones manager's legal rights.

Klein is charged with failing to report \$216,742 in income allegedly derived from selling promotional records between 1970 and 1972 and, in joint returns with his wife, that results in an alleged underpayment of

CTI Restraining Order In Seawind Case

■ NEW YORK—On July 28, 1978, CTI obtained a temporary restraining order against A&M Records enjoining it from, among other things, "Distributing, selling, showcasing, releasing, licensing, promoting or advertising any Seawind's record, recording or act" pending a hearing on its motion for a preliminary injunction scheduled for August 3, 1978.

CTI in its underlying action against A&M Records alleges in substance that A&M knowingly interfered with CTI's existing exclusive contractual rights with Seawind and the group's continuing obligations to record for CTI by entering into a recording contract with Seawind for the same or similar services.

This action is pending in the United States District Court for the Southern District of New York. Richard I. Wolff, Esq. of O'Sullivan Wolff Karabell & Graev, attorneys for CTI argued for the issuance of the temporary restraining order while David Berkey, Esq. of Guggenheimer & Untermyer, attorneys for A&M Records, opposed it.



\$125 thousand over the three year span.

It is assumed that the original trial's key witness, Pete Bennett, then promotion director for Abkco, will be available for testimony in the upcoming proceedings. Last year, in exchange for limited immunity, Bennett testified that he gave Klein most of the money from the sale of the records in question. Bennett's sentencing has been postponed until the completion of his former boss' trial.

A second circuit court mandate to bring district court jurisdiction back is scheduled for August 16. Judge Broderick will once again preside. No date as yet has been set for the retrial, but one is expected with the mandate.

Plans for the retrial would not be disclosed by either Walpin or the prosecution because of Judge Broderick's order prohibiting the parties involved from discussions with the press. But it was discovered that the government has reassigned its prosecution duties to assistant U.S. attorneys Steven M. Schatz and Bob Shwartz.

Polydor Restructures Publicity Department

■ NEW YORK—The Polydor Incorporated publicity department has undergone a major restructuring, it has been announced by Bob Sarlin, national director of publicity.



Len Epand

Len Epand has been named director of publicity, west coast. Epand, formerly west coast manager of publicity, has expanded his duties to include extensive contact work with the television industry.

Ronnie Nina Mann has been named east coast publicity administrator. Mann, formerly east coast publicist, will be responsible for press efforts for the label and its artists in the east.

Lee Ellen Newman has been appointed artist tour publicist. Newman will be responsible for tour press in the east, midwest, and southeast.

Jo Lauria has been named artist tour administrator for the Polydor family of labels.

Columbia Inks McCoo & Davis



Marilyn McCoo and Billy Davis Jr. gave a live performance at CBS Records Convention in Los Angeles last week. During the week, Bruce Lundvall, president, CBS Records Division, announced that the duo had been signed to the Columbia label and their first single for Columbia, "Shine On Silver Moon," was previewed at the convention. The duo's first Columbia album will be released shortly. Shown with the artists (from left) are: (seated) Mickey Eichner, VP, east coast a&r, Columbia Records; Bruce Lundvall, president, CBS Records Division; personal manager Sherwin Bash; (standing) Mike Dilbeck, VP a&r west coast, Columbia Records; Frank Mooney, VP, marketing branch distribution, CBS Records; Bob Sherwood, VP, national promotion, Columbia Records; Vernon Slaughter, director, jazz marketing, black music marketing; Don Ellis, VP, national a&r, Columbia Records.

Phonogram Sets Promo Convention

■ CHICAGO—Carrying a theme of the Phonogram Star Flight, Phonogram, Inc., will hold its national promotion convention at the Marriot Lincolnshire resort hotel outside of Chicago on August 11, 12, and 13.

In addition to national, regional, and local promotion managers, full staffs from the sales, publicity, a&r and production areas will also be represented.

Kicking off the convention Friday night (11) will be a barbecue with the actual business sessions starting Saturday morning with opening remarks by Charles Fach, executive vice president/general manager of Phonogram, and Lou Simon, senior vice president/ director of marketing.

Also on Saturday will be presentations by representatives from Phonogram's associated labels: De-Lite, DJM, Lone Star, and Monument Records. This will be followed by a preview of the August Ips through Phonogram and a look at the upceming fall albums.

Saturday evening will feature a performance by newly-signed Mercury Records artist Fonda Feingold (her debut album is set for late August release), as well as the traditional banquet. The convention will conclude with business sessions on Sunday covering the entire spectrum of promotion.

Chairing most of the promotion meeting will be Jim Taylor, national promotion director, and Jim Sotet, national album promotion manager, on the pop side; Bill Haywood, vice president/ r&b product, and Cecil Hale, national album promotion manager/r&b, on the r&b side; and Frank Leffel, national promotion manager/country, covering Phonogram's Nashville music.

Epic Names Two To Publicity Posts

■ NEW YORK — Susan Blond, director, national press and public information, Epic/Portrait/ Associated Labels, has announced the expansion of the labels' east coast tour publicity staff. Gale Sparrow has been appointed to the newly created position of manager, east coast tour publicity, E/P/A, and Jessica Falcon has been named east coast tour publicist, E/P/A.

In their new positions, Sparrow and Falcon will be responsible for securing press coverage for artists on the Epic, Portrait and CBS Associated Labels throughout the northeast (outside of New York City), southeast and midwest regions.

Sparrow joined CBS Records in 1975 in the Columbia Records' west coast artist development department. In 1976 she moved to New York as tour publicist for E/P/A, the position she has held until her current promotion. She will report directly to Blond. Falcon comes to E/P/A from Chrysalis Records, where she had been east coast publicist for three years. She will report

Roshkind Pleads Guilty

directly to Sparrow.

■ LOS ANGELES—Michael Roshkind, vice chairman of Motown Records, has pleaded guilty before a U.S. District Judge to a count of tax evasion, admitting that he knowingly failed to declare more than \$140 thousand in taxable income in 1972.

Roshkind will be sentenced Sept. 15 by Judge Robert Takasugi and faces a maximum sentence of five years in jail and a \$10,000 fine. He originally pleaded innocent of tax evasion, which charged him with failing to pay taxes on \$236,377 of taxable income in 1972 and 1973.



Mac, Mousse Mitigate D.C.'s Doldrums

By BILL HOLLAND

■ WASHINGTON — Officially, it was a slow August week in the Federal City for issues concerning the record business, but 20,000 disappointed Fleetwood Mac fans in nearby Largo, Md. last Wednesday night would have disagreed.

And so would the 200 or so White House staffers, Congressmen and assorted political candidates who showed up the previous night to fete members of Fleetwood Mac and their business boss, Steve Ross, chairman of the board of Warner Communications, Inc. at a private Georgetown club, La Serre.

The reason for the disappointment of the fans was the cancellation of the group's sell-out concert at the last minute, because guitarist Lindsey Buckingham was in too much pain to make the date. Buckingham was recovering from a painful spinal tap performed Monday in Philadelphia following a seizure that evening three hours before the concert.

He made the Philadelphia date, but by Tuesday afternoon his back had begun to stiffen. Buckingham asked that the D.C. concert not be postponed, but by dinner time Wednesday he was in such a state that he was asking his doctor if he could play sitting down. Finally, at 7:45 p.m., the group's road manager made the decision to postpone the show. exclusive Georgetown party the night before, nor did Stevie Nicks, but from the newspaper accounts, the affair was a stateof-the-art example of the current flirtation between politicians and rock and pop supergroups.

The Washington Post headline for the party story read: "Washington's Big Mac Attack: Hungry Politicians Turn To Rock." The story pointed out that WCI's Steve Ross and Hollywood producer Arthur Krim, well-known for his fund-raising activities for President Carter, had put together a successful \$1,000 a plate fundraising dinner in New York in June, 1977.

Benefits

Fleetwood Mac has done several benefits for politicians— Birch Bayh and John Tunney—as well as for causes like the American Heart Association and maring environmentalist Jacques Cousteau.

And finally, it surely wasn't a slow August week in Washington for presidential advisor Hamilton Jordan, himself allegedly no stranger to bizarre nightlife episodes, after being successfully targeted at the end of the party by a flying chocolate dessert that splattered his suit, shirt and tie. As the Washington Star reporter who covered the story put it: "It wouldn't be entirely fair to say that those who live by the amaretto and cream will die by the chocolate mousse . . ."

Buckingham didn't make the

(BS Presents Sales & Promo Awards

■ NEW YORK — The Columbia, Epic, Portrait and CBS Associated Labels honored members of their promotion and sales staffs during the CBS Records 1978 Convention held in Los Angeles, July 24-30. The awards were given to various field personnel for outstanding achievements over the past year.

Announcements of the awards were made by Paul Smith, senior vice president and general manager, marketing, CBS Records; Frank Mooney, vice president, marketing branch distribution, CBS Records; Tom McGuiness, vice president, sales branch dis-



tribution, CBS Records; Bob Sherwood, vice president, national promotion, Columbia Records; Al Gurewitz, vice president, promotion, Epic/Portrait/Associated Labels; LeBaron Taylor, vice president, black music marketing, CBS Records; Mike Martinovich, vice president, merchandising, CBS Records; Joe Mansfield, vice president, marketing, Coiumbia Records; and Jim Tyrrell, vice president, marketing, Epic/Portrait/Associated Labels.

Winners

Nine major awards were handed out over the course of the meeting in Los Angeles. They were:

Distributor Of The Year (in recognition of overall outstanding performance by a CBS Records Branch office in the marketing of records on the Columbia, Epic, Portrait and Associated Labels) Cleveland;

Columbia Branch Of The Year: Philadelphia;

Epic/Portrait/Associated Branch Of The Year: Detroit;

Sales Representative Of The (Continued on page 93)

THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ IT'S ABOUT TIME: We were pleasantly surprised to read the other day that New York City, following an idea of author/composer/L.A. Times jazz critic Leonard Feather and writer Arnold Shaw, will soon establish a so-called "sidewalk hall of fame" to give credit to some of the musical giants who made 52nd street a virtual jazz mecca a couple of decades ago. The list of the first artists to be celebrated with what's being called "The Pres Award" (as in Lester Young) reads like a regular litany of musical pioneers: Miles Davis, Sarah Vaughan, Dizzy Gillespie, Roy Eldridge, Kenny Clarke, Thelonius Monk, and (posthumously) Billie Holiday, Coleman Hawkins, Art Tatum, Stuff Smith, Lester Young, and of course Charlie Parker, who lent his nickname to what was probably 52nd Street's most famous spot, Birdland, Talking about another "walk of fame," Ray Davies once said, "You can see all the stars as you walk down Hollywood Boulevard, some that you recognize, some you hardly even heard of"; but it seems that much of the space is taken up by the latter category, which, frankly, tends to dilute the effect of the tribute for anyone other than entertainment industry insiders. With the proper support, 52nd Street will do dignified justice to the musicians most responsible for the creation of what may be America's only genuinely indigenous art form-and no true music fan should have trouble recognizing any of them.

ROCK ROCK, ROCKABILLY BOOGIE: Here's the latest from the ever-aware Art Fein, who managed to take enough time off from inventing new gimmicks for the Village People to pay us a visit: "Martin 'Mad Dog' Margulies, a/k/a Johnny Legend, is currently filming new sequences for a re-edited 'R' version of 'Young Hot and Nasty Cruisers,' the world's first (and only) rockabilly porn film. Released last year, the movie did well on the national sleaze circuit, but now Martin is re-doing it for general circulation to capitalize on the 'fame' of featured players Colin Winski and Jumpin' Jerry Sikorski, both members of Ray Campi and The Rockabilly Rebels. New sequences including wrestling scenes where the blond Sikorski plays the son of real-life wrestler Freddy Blassie (whose recording of 'Pencil-Neck Geek' was produced and distributed by Margulies), joyfully pummelling reel-life geeks like Tony Conn (who also records rockabilly for the Van Nuys-based Rollin' Rock label)." Gee whiz, Art—as they say in the porn biz, you said a mouthful.

GIG TIME: When a young woman is as completely winsome as Carlene Carter-you've gotta figure her live performance will be little short of sensational. Nevertheless, we were a little wary when we went to her opening at the Roxy last week, for a couple of reasons: she is young, after all, and doesn't have a lot of gigging experience, and reports from New York were that she was very nervous and a little stiff when she appeared there. As it turned out, those reports were fairly accurate, but only for the first half of the show. After a two-song solo interlude, Charlene and the Rumour-nothing much need be said about them, except that they are the tightest, most supportive band this town has heard in many, many a moon (or at least since they last appeared here with Graham Parker)-launched into "Never Together But Close Sometimes," the sparkling single, and a great arrangement of "It Takes More Than a Hammer and Nails to Make a House a Home" (recorded a while back by Jesse Winchester), and the whole set took off. Carlene, while remaining her ingenuous self (and let's face it, her stage patter was pretty limp), was visibly more comfortable and in control of the music, and she and the band were obviously having a fine old time. The Carter-Rumour relationship has been a fruitful one, providing Carlene with a vehicle that proves she's really a rocker, not a cowgirl. Let's hope they're together for a long while.

CONGRATS are definitely in order to Harvey Kubernik, newly appointed director of west coast a&r for MCA. The K assures us that he'll be one a&r man who definitely won't be spending two thirds of his time at Roy's or Carlos n' Charlies, and we believe it—Harvey must be the one person in the whole town who manages to be at every single gig and every single industry function, be it major or minor. We wish him luck . . . Congrats also to **Boz Scaggs** and wife **Carmella** on the August 2 birth of son Austin William, and to Dan Zelisko of Arizona's Evening Star Productions and his new wife (and production ass't) **Catherine "Kitty" O'Connor** . . . UA's Joanne Mackell has just returned from a successful gig at London's Rock Garden; she's just signed with the William Morris Agency, and may be touring with **Peter Gabriel** this fall. Not only that—Joanne's father **Flemming** was an all-pro center for the Boston Bruins!

Bruce Springsteen

Badland

The new pingle from "Darkness on The Edge of Town". On Coumbia Records and Taples. Produced by Jon Landau and Bruce Soringszeen. "Columbia," * are trademarks of CES Int. @ 1978 CBS Inc. Photo: Eric Mecle *

Capitol To Release Special Beatles Discs

■ LOS ANGELES — Capitol Records will release four consumeravailable limited edition albums of music created and performed by the Beatles on August 14 at a suggested list of \$15.98 each.

Leading the release is "Sgt. Pepper's Lonely Hearts Club Band" picture disc version of the original album first released in June, 1967. The "Sgt. Pepper" picture disc features a fourcolor photograph of the original "Sgt. Pepper" cover art pressed into the picture disc's "A" side and an enlarged photograph of the Sgt. Pepper marching bass drum head logo pressed into its "B" side.

In addition to the "Pepper" picture disc, Capitol will release special limited colored vinyl editions of three double-pocket Beatles albums that will also be available to consumers. The albums are: "The Beatles" (aka

Brown Exits Lifesong, Bows Management Co.

■ NEW YORK—George Brown has announced his resignation as vice president and general manager of Lifesong Records, Inc. to establish his own personal management company.

His first client is John Palumbo, who founded and was the featured writer and lead singer for the rock band Crack the Sky. His first 1p, entitled "Innocent Bystander," will be on Lifesong, an Associated Label of CBS, and will be released in late September.

Brown owned and operated College Entertainment Associates from 1970-73. Then, after a brief time at Columbia Records as assistant to the vice president, artists and repertoire, Brown joined Terry Cashman and Tommy West to head their Cashwest Productions, Inc.

In 1975, when Cashman and West opened Lifesong Records, Brown was appointed vice president, creative services, and later became general manager.

Brown's company, to be called George Brown Management, will be located at 37 Riverside Drive, New York, New York 10023; phone: (212) 580-7450.



"The White Album") pressed in white vinyl; "The Beatles-1962-1966" retrospective lp in blue-bordered jacket, pressed in blue vinyl; and "The Beatles-1967-1970" retrospective lp in red-bordered jacket, pressed in red vinyl. Each of the red, white & blue lps will sport special stickers identifying them as special limited edition pressings.

In order to equitably allocate the limited edition Beatles lps to its retail accounts, Capitol's sales department will base its distribution to Capitol's branches on the percentage of annual Capitol business each branch does. Capitol's branches will use the same percentage-ofbusiness criteria for allocation to accounts.

To complement the special Beatles disc releases, Capitol's merchandising department has created two four-color posters which both identify Capitol's "Sgt. Pepper's Lonely Hearts Club Band" Ip as the original Ip by the Beatles, and that the original music by the Beatles is available only on Capitol Records and tapes.

RCA Restructures NY, LA Branches

has announced the restructuring of two of its largest branch sales offices, New York and Los Angeles, giving broader responsibilities to Bob Rifici in New York and Jim Bego in Los Angeles.

Rifici has the newly created title of manager, New York branch, and Bego has the same title for Los Angeles. Dick Carter, RCA division vice president, field marketing, said the appointments will give the two supervision of sales and merchandising in their respective markets, and thus will give the company potential for greater market penetration and faster reaction to records creating impact in the two markets.

At the same time, Carter announced two newly created additional positions — managers, branch sales in the two cities. In Los Angeles, the appointment of Bonnie McCassy, the first

GRT Sets Expansion For Nashville Plant

■ NASHVILLE—GRT Corporation has announced an expansion of its record pressing and tape duplication here. The move involves the installation of \$850 thousand worth of new eight-track and cassette tape duplication equipment in the plant, located at 1110 48th Ave. N.

Coupled with the expansion is the transfer and promotion of key company marketing and manufacturing executives. The company's custom products division has assumed responsibility for record as well as tape marketing.

David S. Travis, GRT vice president, custom products division in Sunnyvale, Cal., has appointed John Paul Jones as eastern regional manager.

The Nashville plant, under the direction of general manager Chuck Duncan and plant manager Jerry Hutchinson, operates 24 hours a day, six days a week. Five new 1p presses have also been added to the plant in the past year, bringing the record production capacity to approximately 100,000 lps a day.

with RCA Records, was announced, and in New York, the

position is being filled by

manager, pop product merchandising, having joined RCA Records in 1961 in the office

Rifici most recently had been

Bego is a veteran of more than

Ms. McCassy began her career

20 years with RCA Records, and

has served in several positions of

in the record busines with na-

tional tape and joined RCA

Records in 1971 when the com-

pany first went into direct dis-

tribution. She has worked as

advertising co-ordinator and,

most recently, as a sales repre-

Feldman joined RCA Records

in 1972 as a sales representative

in New York. In 1974, he became

Jim Bego

sales manager, New York.

Stephen Feldman.

services department.

key management.

sentative.

A&M Names Bronstein Natl. Promotion Dir.

■ LOS ANGELES—Harold Childs, senior vice president/promotion, A&M Records, has announced the appointment of Lenny Bronstein as national promotion director, A&M Records.



Lenny Bronstein

Bronstein joined the label in 1970 as a college promotion representative for New York, and eight months later was named local promotion manager/New York. Three years later, he was named local promotion manager/San Francisco. In April, 1975, Bronstein was made west coast regional/special projects promotion man, and in January 1976, he was named national album promotion coordinator.

In January, 1978, he was appointed to his most recent position with A&M—assistant national promotion director.

In his new position, Bronstein will be responsible for the dayto-day operations of the promotion department, in addition to coordinating all AOR promotion around the country. He will continue to report directly to Childs.

Atlantic Promotes Senn

■ NEW YORK — Rob Senn, former Atlantic local promotion representative in Atlanta, has been promoted to southeast regional pop promotion director for the label. The announcement was made by senior vice president of promotion Dick Kline.

Senn, who will continue to be based in Atlanta, reports directly to director of field operations Larry King, based in New York.

In August of 1974, Senn joined CBS Records as an inventory clerk in Atlanta, following which he did local promotion for CBS in the Carolinas. He was hired by Atlantic to cover the same territories in September, 1976; and he then moved back to Atlanta in April, 1977 to serve as Atlantic's local promotion representative there.

Goldberg Taps Iannaci

■ LOS ANGELES—Danny Goldberg, Inc. has announced that Betty lannaci has joined the west coast staff as publicist. lannaci comes to Danny Goldberg, Inc. from Ken Fritz Management.

RECORD WORLD AUGUST 12, 1978



Bob Rifici

EAR RADIO: D -C J 4 \mathbf{R} ٦ ' . **T** ۲ а 5 * 1.1 E 1.7 . • . Ð - 1 t i i . . ۲ Ð

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JULY 31/OAKLAND, CALIFORNIA AUG. 2/PORTLAND, OREGON AUG. 3/SEATTLE, WASHINGTON AUG. 5/SALT LAKE CITY, UTAH AUG. 7/DENVER, COLORADO AUG. 10/MILWAUKEE, WISCONSIN AUG. 11-12/CHICAGO, ILLINOIS AUG. 17/LOUISVILLE, KENTUCKY AUG. 18/ST. LOUIS, MISSOURI AUG. 19 & 20/SPRINGFIELD, ILLINOIS AUG. 23/SEDALIA, MISSOURI AUG. 25/DETROIT, MICHIGAN AUG. 27/ST. PAUL, MISSOURI AUG. 29/DUQUOIN, ILLINOIS SEPT. 1/ATLANTA, GEORGIA

"DRIFTIN" is the new Alessi single on A&M Records

From the soon to be released album "Driftin"

Management: Steve Borkum Agency: Hal Ray/Stu Weintraub/William Morris Agency

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Produced by Louie Shelton

Jet Records Revamps Marketing Dept.

By MIKE FALCON

■ LOS ANGELES — The Jet Records distribution pact with CBS Records has resulted in a number of changes in the Jet organization, not the least of which is a revamped marketing department, now under the direction of Brian Blatt, national marketing director. The label formerly had marketing coordination with United Artists, but since the distribution switch it was determined that both an effective interface with CBS and a program designed to individualize the CBS umbrella would mandate extended marketing services.

Towards this end Jet hired Blatt, who was joined by Jerry Bix, national sales director; Gary Diamond, national promotion director; and Dean McDougall, assistant marketing director and a&r coordinator. They report to Sharon Arden, VP of Jet.

One of Blatt's first moves was to institute the position of regional director, a job that covers primarily promotion duties, but also includes retail coordination as well as work with concert promoters. The five regional directors have direct contact with both Blatt and CBS personnel, including regional promotion personnel, branch managers and various vice presidents whose duties dovetail with their primary functions.

In hiring people for the position of regional director, Blatt looked for members of the music community who had experience in a variety of fields. "What we've seen recently in the music industry is a trend towards specalization," observed Blatt. "But what we need from regional directors is an overview that provides them with the tools to work in a variety of sometimes conflicting situations. It's not an easy job, and the parameters are rather open-ended in that these directors can create product oriented ideas and then implement them in a number of areas."

Reflecting this concern with a staff that has an intelligent overview, Blatt's fellow executives, all new to the company, share this broad base.



Diamond was formerly with Arista Records as west coast singles promotion director, and before that worked in local markets. In addition to his responsibilities in promotion he also serves as trade chart liaison. Jerry Bix, before assuming the sales post at Jet, served in the Pickwick organization as a promotion man, then had buying responsibilities, and later served as branch manager for MCA in Minneapolis before getting tapped for an Arista regional marketing spot.

McDougall served as advertising and marketing manager for M.S. Distributors in Los Angeles and as an Arista local marketing coordinator after a number of sales jobs with Los Angelesbased independent distributors and one-stops. Additionally, he has written songs for a number of recorded artists.

After handling a number of midwest promotional chores, including positions with Arc Jay Kay and AMI Distributing, as well as Arista, United Artists and Handleman, Blatt moved into west coast sales for United Artists and then went to Arista as west coast regional marketing manager.

"Usually what happens is that local personnel get specialized and then avoid taking any responsibility for what happens in other areas of the company," said Blatt in describing the philosophy behind integrated marketing. "Blame usually follows this and gets shifted from department to department. For instance, we've all heard stories about how promotion departments blame publicity and publicity blames sales and so on. But the idea here that we're trying to instill into our regional director guidelines is twofold: one, that this is a way to accurately assess the overall picture by feeding information up and down

Polydor Fetes ARS

Polydor Incorporated recently hosted a party at New York's Tavern On The Green for the Atlanta Rhythm Section. Shown (from left) are Robert Nix of The Atlanta Rhythm Section; Fred Haayen, president of Polydor; Irwin H. Steinberg, chairman of the board, Polydor.

the CBS organization that backs us, and it's certainly the best we could ask for. Two, that the buck stops here. We're a relatively small company that knows what it wants to do, but we've got this tremendous goliath behind us."

Has this association with CBS in any way hurt Jet? "The regional directors also have contact with the national sales and promotion staffs at CBS and they're new for us, and vice versa. They're certainly not taking direction from us, but we're happy with the communication that's been going on. Most of their staff has been in the business a long, long time and we're ready to provide our street-level input and work with their proven success. There was speculation from some quarters that we'd be swallowed alive, so to speak, but that hasn't been the case. I think they're sensitive to the needs and market positions of both companies."

Regional directors are presently working in five regions. The regions and their directors

The regions and their directors are: Hugh Surratt, west coast regional director in Los Angeles; Dan Conger, southwest RD in Dallas; Steve Edanoff, midwest reigonal director in Cleveland; Al Moss, southeast RD in Atlanta; and Beverly Padratzik, northeast regional director in New York.

E/A Taps Goldstein

■ LOS ANGELES—Nancy Goldstein has joined the publicity department of Elektra/Asylum Records as tour publicist/east coast, it was announced by Bryn Bridenthal, national publicity director.

Goldstein will be responsible for liaison with all east coast press, outside the New York City metropolitan area. She will report to Carol McNichol, east coast publicity director.

Enoch Light Dies

■ NEW YORK — Enoch Light, who initially reached stardom in the Big Band era and later went on to be a major force in the development of stereo records, died here at Mount Sinai Hospital last week at the age of 71.

Born in Canton, Ohio, Light studied classical music here and in Europe, providing himself with a solid base to become one of the most popular band leaders of the 1930s. Light was renowned for his live appearances with his band, the Light Brigade, in both dance halls and on radio.

Light's erratic career turned to selling discs to stores for \$75 a week in the 1940s when the popularity of big bands faltered. In the latter '40s, the musician formed the Grand Award Record Company and shortly before selling it, he put together the innovative Command record label which propelled the concept of stereo discs.

On Command, Light marketed two landmark lps which grossed about \$5 million: "Persuasive Percussion" and "Provocative Percussion." In the early '60s, Light sold out his Command holdings and established Project 3. He is survived by two daughters.

Interworld Reports Increased Activity

■ LOS ANGELES — With action now being experienced by Interworld via Chris Rea's "Fool (If You Think It's Over)" and Evelyn Champagne King's "Shame," along with other chart items, Michael Stewart, president of the Interworld Music Group, reports that the firm has moved into its second year of operation with a surge of activity.

After only a year in business, the company presently has material on top chart albums like the "Saturday Night Fever" soundtrack and by such artists as Barry Manilow, Memphis Horns, Natalie Cole, Jerry Jeff Walker, Prism, Barry White, Harry Nilsson, Patti LaBelle, Captain & Tennille, and Evelyn Champagne King.

Evelyn Champagne King. Jody Miller's "(I Wanna) Love My Life Away" and Narvel Felts' "Half Heaven, Half Heartache," along with Jerry Jeff Walker's "We Were Kinda Crazy Then" mark Interworld's current country coverage.

Chris Rea's initial Ip, "Whatever Happened To Benny Santini?" is entirely Interworld material as is Evelyn Champagne King's "Smooth Tak."

In addition to current activity, Interworld's acquisitions have included the catalogues of Schroeder, Sunbury/Dunbar, and Brunswick Music along with more than 20 film soundtracks.

AnotherClassic Anne Murray SingleYOU NEEDEDME

A Best Seller On The Country Charts... Now Another Huge POP SMASH For A Perennially Successful Artist.





FROM THE CHART ALBUM LET'S KEEP IT THAT WAY

(SW-11743)

Arista Fetes Manilow



Barry Manilow was saluted by Arista Records at a gala celebration given in his honor at the St. Regis Roof. Manilow returned to New York to play two sold-out nights at Forest Hills Tennis Stadium last weekend. Shown in the pictures above are, from left (top row): Barry Manilow, American Bandstand host Dick Clark, who made an unanticipated appearance at the party at the end of a special tribute dance number to Manilow's "Bandstand Boogie"; and Arista Records' president Clive Davis; Manilow, Governor Hugh Carey's daughter Nancy (Manilow was presented with a citation from Gov. Carey), Davis; Manilow and Rick Sklar, WABC's program director; Manilow, Maria Kennedy Shriver and Davis; (bottom row) Mr. and Mrs. Elliot Goldman (Goldman is VP and general manager of Arista Records); George Benson, Manilow, Stanley Turrentine and Roberta Flack; Jerry Wexler and Miles Lourie, Manilow's manager; Davis, Arnold Schwarzenegger, Eartha Kitt's daughter, Kitt, Eartha Kitt, Manilow.

Songwriters Expo Set

■ LOS ANGELES—John Braheny and Len Chandler, co-founders of the Alternative Chorus Songwriters Expo, August 19-20, at songwriters forum sponsored by BMI, has set the second Songwriters Expo, August 19-20, at Innmaculate Heart College.

This year's Songwriters Expo will highlight special panels on songwriting and will feature an extensive exhibit area. Additionally, Expo II will showcase a rare photo exhibit by rock photographer Henry Diltz on many of California's superstar songwriters, including pictures of Joni Mitchell, Jackson Browne, The Eagles, Crosby, Stills, Nash & Young.

Champion Relocates

■ NEW YORK—Tommy Mottola, president of Champion Entertainment Organization, Inc., has announced the opening of his new office at 130 West 57th Street, New York, New York 10019; phone: (212) 765-8533.



New York, N.Y.

By DAVID McGEE & BARRY TAYLOR

■ Heads were doing quick double takes in record stores around New York City last week with the release of "Sesame Street Fever" featuring **Robin Gibb** along with Sesame regulars **Ernie**, **Bert**, **Cookie Monster**, **Grover**, **Marty** and the **Count**. The striking album cover, which replaces the **Bee Gees** with Ernie, Bert and **Oscar** and **John Travolta** with a white suited Grover, is a replication of "Saturday Night Fever" and could possibly attract a whole new, younger audience. The music is composed by **Joe Raposo**, the man responsible for many of the early Sesame Street songs and tunes include the already familiar "Rubber Duckie," "Has Anybody Seen My Dog," "C Is For Cookie," "Sesame Street Fever" and "Trash," the latter two with lead vocals by Robin Gibb. All of the music is built on solid disco arrangements and will be aimed at that market as well with instrumentals and extended disco versions being made available by the end of August.

Contest giveaways and good initial sales have already been reported from several east coast cities where records were shipped in advance of the August release date.

According to Arthur Shimkin, president of Sesame Street Records, all three members of the Bee Gees were enthusiastic about the record, but due to prior commitments, only Robin was available the day of the recording. In exchange for his two lead vocals, his children, **Spencer** and **Melissa** were visited by Sesame's **Big Bird** and Oscar. All profits are earmarked for Children's Television Workshop, a nonprofit agency that will support future episodes of Sesame Street and other educational programs. Sales are expected that will reportedly even make Oscar the Grouch smile.

JON KEYWORTH TAKE NOTE: The Hollies need a lead singer to replace Allan Clarke and have advertised this fact in the July 29 issue of Music Week, a British trade publication. Manager Robin Brittan told MW, "We are looking for someone who is a good songwriter, has stage experience, obviously, and is a pleasant personality. Very important that he is pleasant is putting it mildly. We want someone with a lot of musical talent to join our merry throng." Any qualified New York, N.Y. readers should contact Robin Brittan, 9 Bryanston Mews West, London W1 (01) 723 8416.

MAYBE JON KEYWORTH WANTS TO REMAIN A SOLO ARTIST. IN THAT CASE HE NEEDS MARKETING EXPERTISE BEHIND HIS REC-(Continued on page 106)

American Radio History Con

ABC Debuts Oldies Series

■ LOS ANGELES—ABC Records has introduced a new singles golden oldies series. The program was initiated July 1 and includes a catalogue of 1000 titles. 20,000 catalogues were initially pressed and sent to ABC's independent distributors.

B.J. McElwee, national director of sales at ABC and coordinator of the project, said the demand has been such that ABC has pressed an additional 20,000 catalogues and is sending them by direct mail to key retail accounts.

The series spans several ABCdistributed labels, including Dunhill, Dot, Shelter, Blue Thumb, Anchor, and Peacock. Material includes rock, pop, r&b, jazz, country and gospel, with many titles being presented in the golden oldies format for the first time.

The series includes titles by the Mamas and Papas, Steppenwolf, Three Dog Night, B.B. King, and Steely Dan. New golden oldies singles include songs by Jimmy Buffett, the Floaters, Stephen Bishop, the Dramatics, and Rufus/Chaka Khan.

McElwee said all label divisions have been gearing up for the program for several months. McElwee has been notably assisted by Bob Kirsch, product manager, and Chuck Fassert, national director of 45s, in the program's preparation and implementation. RECORD WORLD: #6 MOST ADDED CASH BOX: #3 MOST ADDED RADIO & RECORDS: DEBUTS #29 ON ALBUM AIRPLAY CHART BILL HARD (FMQB) ALBUM REPORT: #4 MOST ADDED GOODPHONE WEEKLY: DEBUTS #25 ON CHART AOR NETWORK: MOST PROJECTED ALBUM CLAUDE HALL'S RADIO REPORT: MOST ADDED







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EUCLID BEACH BAND-Epic/Cleve. Intl. 50584



THERE'S NO SURF IN CLEVELAND (prod. by E. Carmen) (writers: Reising-Girard) (Camex, BMI) (3:30)

Eric Carmen's old back-up band debuts here with a paean to their surfless city of Cleveland, O-Hy-O. The record is, by far, one of the craftiest imitations of the Beach Boys to be heard and Brian Wilson's fingerprints are all over the production. It's a teen natural.

JOURNEY—Columbia 10800

LIGHTS (prod. by R. T. Baker) (writers: S. Perry-N. Schon)

(Weed High Nightmare, BMI) (3:09)

The west coast group's new disc has an easy '50s rock beat and an outstanding lead vocal. The sweet hig! harmony hook is compelling and bound for airplay.

ARTHUR PRYSOCK—MCA 40943

HERE'S TO GOOD FRIENDS (prod. by

B. Davis) (writer: B. Becker) (Shada, ASCAP) (2:02)

Another commercial slogan (this time Lowenbrau) gets a lyric change and Prysock's signature smooth vocals make it an r&b and adult natural.

ELKIE BROOKS—A&M 2068

SINCE YOU WENT AWAY (prod. by D. Kershenbaum) (writers: J. Roussel-J. Knight) (WILJean, ASCAP) (2:54)

The English singer has never sounded better than on this discofied r&b offering with strong pop potential as well. The production is energetic.

GARY CRISS—Salsoul 2059X (RCA)

RIO DE JANEIRO (prod. by B. Terrel) (writer same) (Delightful, BMI) (2:57)

This title cut from Criss' album is a big disco arrangement with just a bit of samba in the air. Criss' vocals are light and the record is geared for pop play as well.

KENNY WILLIAMS—Ember 100 (Janus)

(YOU'RE) FABULOUS BABE (prod. by C. Denning) (writer: B. Larimer) (Ember/Hillbrow, ASCAP) (3:28)

The Revlon perfume ad slogan gets a disco work out here. Williams voice, and the additional lyrics, makes it a r&b natural as well.

GARY PORTLAND----Capitol 4608 (I CAN'T FIND) A GOOD WAY TO SAY GOODBYE (prod. by R. Landis) (writers: G. Portland-E. Levitti (Yontrop/

E. Levitt) (Yontrop/ American Wordways/ Glenwood, ASCAP) (3:28)

Gary Portland is a new artist with some strong credentials as a songwriter. This debut disc is a light rocker with easily memorable lyrics. The piano is central to the arrangement and Richard Landis' production gives it a sound suited to adult and pop airplay.

TRICKSTER-Jet 5051 (CBS)



IF THAT'S THE WAY THE FEELING TAKES YOU (prod. by M. Ruskhent/ Group) (writers: Hewson-Bates) (TRO-Essex, ASCAP) (2:42)

The group's debut album sounds quite a lot like the late Raspberries but this debut single evokes a half dozen other American groups as well. The beat is perfect for the car radio fanciers and the full harmony vocals are flavorful. It's just the right record for late summer programming.

TED NEELY & A-440-20th



NEVER HAD A WOMAN ON MY MIND (FOR MORE THAN A DAY) (prod by J. J. Jorgensen) (writer: M. Rapp) Fox Fanfare/Tam-Jet, BMI) (3:20)

BMI) (3:20) This second single from the "Ulysses" concept album is a rock ballad with a sophisticated message in the lyrics. Ted Neely, who has established himself as an expert at theatrical rock, sings here with both gusto and sentiment. The a/c formats will no doubt listen first.

STEVE HACKETT—Chrysalis 2237 NARNIA (prod. by J. Acock-S. Hackett) (writer: Hackett) (WB, ASCAP) (3:28)

The Genesis veteran's guitar work is the focal point here with John Perry's vocals giving able support. It should have an AOR shot first with a crossover likely.

CHUCK MANGIONE—Mercury 74016

LAND OF MAKE BELIEVE (prod. by C. Mangione) (writer: same) (Gates, BMI) (3:45)

Mercury re-released this first Mangione chart single that helped establish him and vocalist Esther Satterfield. Definitely worth a second listen.

BOB McGILPIN—Butterfly 1211 WHEN YOU FEEL LOVE (prod. by N. Ratner) (writers: McGilpin-Hoke) (Rateo, BMI) (3:04)

Butterfly Records is strongly behind their first non-disco artist and this single, from the "Superstar" album, is a more than worthy debut.

SASSY CHARLIE—Stang 5077 PUSH IT IN (FAR AS YOU CAN)

(prod. by G. Kerr) (writer: same) (Gambi, BMI) (3:39)

The overtly sexy lyrics gets a fitting vocal treatment here. Sassy Charlie should dance right into the discos with the r&b markets taking note.

BROOK BENTON—Olde World 1107

SOFT (prod. by Clyde Otis) (writers: Otis-Cleary) (Iza/ Utopia) (3:21)

Benton's list of hit singles is about as long as any artist's and this new tune, with a light samba beat, will probably be the latest entry.

HANK WILLIAMS JR.—Warner Bros. 8641

I FOUGHT THE LAW (prod. by Ray Ruff) (writer: S. Curtis) (Acuff-Rose, BMI) (2:23)

Williams' version of The Bobby Fuller Four's 1966 hit single is a strong offering with as much country overtones as there are rock. Watch this one.

LARRY APPLEWHITE—London 5N-269

IN THE MIDDLE OF THE NIGHT (prod. by B. Lawrence) (writers: L. Applewhite/ E. Adler) (Damila, ASCAP) (3:02)

Applewhite's tender love song is light and lovely and already getting solid adult attention. Bernie Lawrence's production pulls it all together.

AC/DC-Atlantic 3499

ROCK 'N' ROLL DAMNATION (prod. by Vanda & Young) (writers: Young-Young-Scott) (E.B. Marks, BMI) (2:57)

The Australian power rockers should drive right onto the pop charts with this new disc. It has a monster guitar hook and rocks harder than just about anything around.

THREE OUNCES OF LOVE-Motown 1446

GIVE ME SOME FEELING (prod. by B. & M. Sutton) (writers: Sutton-Sutton-Wakefield) (Jobete, ASCAP/Stone Diamond, BMI) (3:25)

This quirky disco offering is highlighted by the group's lilting female vocals. R&B action is certain with a crossover to pop possible.

DOM FARONE-GP 572

LONELINESS (prod. not listed) (writers: P. Williams-K. Ascher) (20th/ Hobbitron/Ashken, ASCAP) (3:02) Already released by Helen Schneider, Farone give the Paul Williams/Ken Ascher tune a big showroom ballad treatment primed for adult airplay.

BILL LaBOUNTY—Warner/Curb 8642

IN 25 WORDS OR LESS (prod. by Jay Senter) (writers: LaBounty

Freeland) (Captain Crystal, BMI) (3:30) The beat of LaBounty's second single is easy and so are the lyrics with just a hint of Jimmy Buffet's humor in the message. The disc is capped by LaBounty's smooth guitar.

PAUL JABARA with PATTI BROOKS—Casablanca 937

TAKE GOOD CARE OF MY BABY/WHAT'S A GIRL TO DO (prod. by B. Esty) (writer not listed) (Screen Gems/ Primus/Olga/Rick's, BMI) (3:43)

Primus/Olga/Rick's, BMI) (3:43) Jabara and Brooks duet lustily on this medley of one old and one

new song. A pop & a/c natural.

JAY BLACK—Millennium 618 (Casablanca)

LOVE IS IN THE AIR (prod. by J. Diamond) (writers: Vanda & Young) (E.B. Marks, BMI) (3:50)

(E.B. Marks, BMI) (3:50) Vanda & Young's tune, already on the charts by John Paul Young, gets a bigger disco treatment here from the ex-leader of Jay & The

LAURA ALLAN—Elektra 45510

SO FINE (prod. by C. Plotkin-

Americans.

G. Prestopino) (writer: J. Otis) (El Dorado, BMI) (3:54)

Johnny Otis' #1 hit for the Chiffons back in 1963 gets its third recent cover here. This one's got a solid rock bass line and suitably strong vocals. Allan is an artist to watch.

ZAFRA—Honey 546 (H&L) SKATEBOARD SHUFFLE (prod. by L. McNeal) (writers: Zafra) (Raton/ Unichappell, BMI) (3:28)

The skateboard craze gets another theme song here. The disco arrangement is right on the mark and the vocal should endear the r&b audience.

RECORD WORLD ALBUM PICKS



THE CONCEPT

SLAVE-Cotillion SD5206 (Atlantic) (7.98) Without a doubt, this is the group's best effort to date. The group has made great headway since their debut album and seems to have found the consistency that they were lacking on the first two albums. "Stellar Fungk" should provide an excellent vehicle for the album to get national attention.

THE ONE AND ONLY . . . GLADYS KNIGHT AND THE PIPS-----Buddah-BDS5701 (Arista) (7.98)



There are some things that are well worth waiting for and this is it. There is a new feel about the

group that one will find very refreshing. The material is classic, and the addition of Stuff provides a new type of rhythm for the group. There are songs here from Van McCoy to Barry Manilow.

ALICIA BRIDGES Polydor PD-1-6158 (7.98)



Bridges is a songstress who has proven that she can connect with either pop or disco audiences. "Body Heat" is an example of her raspy vocals which steer a seething rock beat.

LOVE BROUGHT ME BACK D. J. RODGERS-Columbia JC 35393 (7.98)



Shelter and some solo success with RCA before this Columbia lp brings him up to date. Rogers fuses elements of r&bz, pop and disco with pleasing results on the title

its excellent vibes work is a standout.

(7.98) A relatively small line-up of

YOU SEND ME

CHICK COREA-Polydor PD-1-6160

FRIENDS

Corea's musical acquaintances (Joe Farrell, Steve Gadd, Eddie Gomez). Corea is heard on electric and acoustic keyboards and prefers to lay back enough to permit his group to have ample opportunity to solo. Farrell, in particular, is outstanding on reeds.

ROY AYERS-Polydor PD-1-6159 (7.98)

which is enhanced here by a

of Carla Vaughn on the title

smooth production and the vocals

track. "Can't You See Me?" with

MAJOR LANCE-Soul S7-751R1 (Motown)

Ayers has been

building a sub-

stantial cross-

over following

vibes and key-

through his

board work



CORDS SYNERGY-Passport PB 6000 (Arista) (8.98)

Larry Fast's third Synergy album is a state of the art work. His devices create a series of melodic patterns that manages to avoid cliches and repetitive lulls as it incorporates a musician's sensitivity to electronic music. The record itself is pressed on high quality clear vinyl.

JASS-AY-LAY-DEE OHIO PLAYERS-Mercury SRM-1-3730 (7.98)



The Players are masters at laying down a funky, hypnotic groove which they embellish with chanting

vocals and currents of electronics. Here that groove is achieved with the title track and "Funk-O-Nots." The ballad "Sleepwalkin"" adds a change of pace.

DISCOMANIA



A countless number of Beatles songs are represented by three medleys divided into Disco-

mania, Rock and Slow categories. An album that was made purely for dancing rather than listening, it met with some success in Europe when released there earlier in the year.

LUV YOU MADLY ORCHESTRA Salsoul SA 8507 (RCA) (7.98)



A tribute to **Duke Ellington** with discostyled medleys of his material ("Mood

Indigo," "Take "Satin Doll," the A Train," "Caravan") produced and conceived by Stephen James. A couple of songs composed by the producer that were inspired by Ellington round out the lp.



NEXT OF KIHN GREG KIHN-Beserkley JBZ 0056 (Janus) (7.98)

The first record under Beserkley's new distribution pact with Janus is Kihn's third lp and his most melodic and hard hitting set of songs yet. Already a much added lp (this week's Flashmaker) on the basis of its import distribution, the momentum should carry over to its domestic release.

FOUL PLAY (ORIGINAL MOTION PICTURE SOUNDTRACK)-Arista AL 9501 (8.98)



Barry Manilow's version of "Copacabana" and "Ready To Take A Chance Again" (a previously

unreleased tune) highlights this soundtrack with selections composed for the most part by Charles Fox. The Manilow/Dante produced tracks should provide

STREET WIND

the lure.

EDDIE DANIELS-Marlin-2214 (TK) (7.98)



Another entry into the jazz/ fusion field for the Marlin label. This time the featured artist is a

master or the reed instruments who plays very well on all woodwinds and has an excellent supporting cast. "One Night With You" features Patti Austin.

SAVAGE RETURN





The group is down to three with Kim Simmonds (guitar), lan Ellis (vocals, bass) and Tom

Farnell (drums). While only a trio, producer Robert John Lange manages to get a full sound out of the group, doing particularly well with Ellis' vocals and Simmonds' guitar. (Continued on page 105)

RECORD WORLD AUGUST 12, 1978



NOW ARRIVING

(7.98)

"Monkey Time" for Windy City recording artist Major Lance. Lance is back now with an updated act that should find

acceptance rather easily. There is a wealth of material on the album from "Do The Mess Around" to "It's All Over."

GREATEST DISCO HITS THE SALSOUL ORCHESTRA-Salsoul SA 8508 (RCA) (7.98)



recorded from 1975-1977 includ-

ing previous chart hits, "Tan-

gerine," "Salsoul Hustle" and

"Don't Beat Around the Bush."

track and "Joy From You."



Radio Replay

By NEIL MCINTYRE



Well, it looks like I'll be packing my bags soon and leaving RW for Chicago, but I shall return. The radio programming conference, put together by NAB will be held August 20-23. Besides the entertainment, there'll be a series of panels dealing with all types of formats, legal problems, and a trade press panel to put the reporters on the spot. Rick Sklar, ABC radio VP of programming, will be the moderator of the trade panel, and .-you guessed it-"the Neil" will be attempting to pass off definite maybes to questions tossed by ne broadcasters. Some of the radio people that will be involved in

the different sessions are Les Garland/KFRC, Hal Jackson/WBLS, John Sebastian/KHJ, By Napier/WCCO, Ted Atkins/WTAE, John Gehron/ WLS, and a number of experts from the music industry. I'm looking forward to this programming conference. It sounds like a good one and I'll make sure to fill you in when I return.

STRANGE BEDFELLOWS: The separation in radio between sales and programming over the years is like that between church and state. A change has been coming, but not as rapidly as some have wished. Both departments in the radio station are necessary for a station to achieve success. Some places encourage and condone the separation, which has its worst effects on the staff of the entire radio station.

The failure of programming and sales to work together is not just a potential morale problem; it leaves a lot of room for the accounting department or the controller to tell both what to do. Programming must have sales on its side to help produce the money it takes for station promotions and outside advertising to encourage the audience to listen, and the product of programming is all that the sales people have to sell. The obvious communication that should be going on disappears at times, because of power struggles between department heads when they attempt to climb to the top of the management heap. If there should be mutual respect within the radio station, as sales and programming are meant for each other, why there isn't more cooperation between the two is a mystery that only smart individuals can solve. In one area alone the cooperation between the two can result in arranging trade agreements that can supply prizes, trips for contests, local advertising, and in some cases get sponsors started in the habit of using radio. Trades worked out between the departments can keep the budget in line and at the same time give programming the tools to spread the word about the station. Many sales promotions brought to the program manager are not always right for on-air contests, but once in a while one comes along that works as well for programming as it does sales. All of this can only happen when the communication masters agree to communicate with each other.

SOON TO BE A FILM: The Madagascar convention in the noonday sun or rain could be a box office hit. Movie rights have been sold under the working title "Madagascar." More on this later. Recording artists have inquired about the sound systems that would be provided before they would make a firm commitment, and I don't blame them. Let me guarantee you that some of the best megaphones on the island will be available, and that a balsawood stage is being constructed that will hold over six people at one time. The menu for the awards dinner is coming along nicely. I don't want to spoil the surprise, but desert is going to be chocolate elk. This island delicacy is prepared at your table, and if you wish, it will be flambe (not you, the elk). Like a lot of the island dishes, the taste is fine. It's the cleaning of the elk that's the problem. I have saved the best to last; the movie. Well it's only in the talking stages, but I will tell you this much, the female star that will be singing and acting her way into your heart is a stunning beauty. I am considering playing the male lead. There's a chance for those of you who haven't yet signed up for this convention to see what you missed, all on the big screen.

PROMOTIONS: WFTL/Ft. Lauderdale has used a hot air balloon (Continued on page 98)

Imports Make Inroads at AOR Stations

By ALAN WOLMARK

NEW YORK - With the increased availability of import records in recent years, AOR stations throughout the country have been programming more and more of them with adds this week that, thus far, mark a peak. Tied for the most added product on Record World's FM Airplay Report are the new Who single, "Who Are You"/"Had Enough," and this week's Flashmaker, Greg Kihn's "Next Of Kihn" lp on Janus.

Both discs' strong adds reflect an awareness by programmers and the effectively stepped up work of Jem Records, a major importer. Prior to Janus' deal with Kihn's import label, Beserkley, a good spread of stations aired the album as an import with particularly consistent heavy airplay at San Francisco's KSAN-FM, setting the stage for this week's sweep. Elvis Costello's "This Years Mod-el" (Columbia) captured 20 percent of the FM stations polled by RW during the week of its import debut (April 15, 1978). Other albums which have received much airplay in the past half year, prior o their American releases, include "Approved By The Motors" (Virgin) and Nick Lowe's "Pure Pop For Now People" (Columbia). Those still without release here include "Yachtless" by The Tyla Gang (Beserkley) soon to be re-

leased by Janus, and Bethnal's "Dangerous Times" (Vertigo/ Phonogram). The airplay is not only broadening AOR programming, but facilitating the signing of some bands to American labels. Some stations have been very responsive to experimenting with this influx of imports, most notably WNEW-FM/New York, WXRT-FM/Chicago, WMMS-FM/ Cleveland, KSJO-FM/San Jose, KSAN-FM/San Francisco, WBCN-FM/Boston and many others somewhat more selective.

(Continued on page 107)

WMAK Goes Disco

■ NASHVILLE—WMAK radio, for a number of years programmed for a mass appeal top 40 audience, is changing to all disco. Jim Maddox, programmer of the magic format at KMJQ in Houston, will be WMAK's programming consultant; the station's new program director is Barry Mayo from WRAT in Tulsa. The change in music programming has already begun. Talk on air has been drastically reduced. Dan Vallie, program director of 92Q-FM (WMAK's FM property) will be changing that station's sound to top 40.



Dialogue (Continued from page 10)

lation it's difficult to get cooperation from. The same kind of technique that can be used to get blacks to cooperate can be used for other segments of the population also. We think that our service will evolve to the point where we will be using anywhere from four to five different methods to gain cooperation from people depending upon who they are.

RW: How far can Arbitron go along these lines before the cost becomes too great?

Aurichio: The economics of it are fantastic. I would rather see Arbitron spending as much money as we currently spend on improving our product, on ways of helping the radio industry make money, than spending all of this time in the nitty-gritty of some of our methodology. Because the improvements that we make from now on have very small gains—if you push your cooperation rate from 50 to 57 percent, the statistical efficiency of doing that is very small. If we were to increase our sample size by 25 percent, which almost carries a linear increase in cost, the gain by the advertiser and the station is very small. But if we put that \$2 million into a study that convinces people that they should be using radio, then that's of more benefit to us and the industry than increasing our sample size.

RW: Arbitron announces the dates of its surveys far in advance. Do you think keeping those dates a secret, or at least not announcing them so early, might reduce the attempted hypoing or distortion we've been talking about?

Aurichio: During the survey period we have approximately 600 people working in this company, and we have about 4000 interviewers in the field. And those interviewers are given a lot of lead time for preparation for the survey. We have taken the position essentially that somehow a radio station that wants to find out when our survey period is, can find out. And we'd rather have everybody

know about it than have a handful know about it. There's just no way for us to police that information and keep it confidential.

RW: What does Arbitron do about conflicting or unintelligible responses? Are a lot of diaries thrown out?

Aurichio: I believe it's around 10 percent of the diaries we receive that are destroyed. I think the vast majority of them are destroyed because they don't have the "no listening" box checked at the bottom of the page . . . We call back an awful lot of people during a survey period to try to clarify listening. And when you look at these callback interviews, I think you'll find it's almost as hard looking at the callback and deciding what they listen to as the original. It's a phenomenon—people do not know what they're listening to.

There's a great example now in Chicago: there are three stations within one county that all use the slogan "FM 104." Now the first thing is that we must know there are three stations in that county with the slogan "FM 104." Then we call back the diary keeper, and we literally do ask the person, "You entered 'FM 104,' and it could have been a number of stations in that area. Do you remember the call letters, what format was being played, what did you hear?" And from this you try to reconstruct what station they were actually listening to.

Now there are a whole lot of entries—in this one case I think in the survey period we had about 30 entries to "FM 104," and because of our cutoff, and because you can't always reach people at home, in about half the cases we just don't get back to them, and in those cases the audience is literally divided among the three stations, or two stations, whatever it may be, who are in conflict. The thing that we've got going for us essentially is 13 years worth of experience on this, and most of our editors and coders down there [in Beltsville, (Continued on page 46)

BackThen/DownUnder Beginning Bee Gees From Pickwick

The Brothers Gibb have paid their dues, working their way and their words up through the charts in Australia, the United Kingdom and then the world, where today they stand as one of the most powerful forces in contemporary music.

However, in order to understand the colossal sales strength of today, you must experience the vitality and unique character of their original Australian material. Pickwick Records is proud to announce the release of four Bee Gees albums from these beginnings — "Turn Around, Look At Me", "Monday's Rain", "Take Hold Of That Star" and "Peace Of Mind".

For details, contact your Pickwick Records Sales Representative or call toll-free 1-800-328-6758.

The Bee Gees — Back Then/ Down Under, exclusively on Pickwick.





isco Fi

(A weekly report on current and upcoming discotheque breakouts) **By VINCE ALETTI**

■ RECOMMENDED DISCO DISCS: "Love Is in the Air," a hopelessly romantic song saved from potential mush by a soaring disco arrangement, is currently available in three different versions, two domestic releases, one an import. The choice: John Paul Young's original version, produced by the song's writers, Harry Vanda and George Young, is also the most persuasive pop interpretation of the songthe sound is crisp yet full with an invigorating thrust and clean, strong vocals. Already a considerable success as a chart single on the Scotti Brothers label (through Atlantic), the 5:16 disco mix would benefit by a break of some substance, but it still has the most concentrated punch of the three contenders. The Martin Stevens version (7:19), produced in Quebec by Michel Daigle and Dominic Sciscente and released on CBS Canada, is the most satisfying from a disco standpoint -its arrangement is involving and frequently ornate, opening into an expansive, intricate central break with strings whipped up throughout like a fancy frosting. The break gives this one the edge even if the vocals aren't as powerful as they might be; Stevens also has the advantage of being the first version to attract the attention of disco DJs, a number of whom have had the import for several months now (a note of thanks here to Boston DJ Joseph lantosca who sent me a copy some time ago). Finally, there's Jay Black, formerly of Jay and the Americans, who returns from a long absence with a version on Millennium (6:45). Black sounds rather too '50s rock croonerish for my taste (something between Elvis and Perry Como),

but Joel Diamond's production (with a Leon Pendarvis arrangement) has a certain flair and a nice female chorus adds some zip . . . With the trend to down-paced cuts (or at least a greater acceptance of slower dance beats), Ashford & Simpson could enjoy one of their bigger disco hits with their latest, "It Seems to Hang On" (6:57 on Warner Brothers). A song about love's deep, mysterious entanglemenus, this is one of the team's most inspired lyrics (it grabs you even before you're sure what it's about) and most complex arrangements. The complexity and the frequent shifts in pace (like the short breaks where they just shout, "Loose me!" over a tinkling triangle) might present difficulties to dancers at first, but the overall production has a mellow, haunting quality that pulls the listener in as surely as the unshakable love they're singing about. Definitely out of the ordinary, even for the idiosyncratic A&S, and excellent.

REMIXES, REVISED VERSIONS, ETC.: New and, in most cases, (Continued on page 29)

Disco File Top 20

AUGUST 12, 1978

- 1. HOT SHOT AREN YOUNG-West End (disco disc) 2. YOU MAKE ME FEEL (MIGHTY REAL)/
- DANCE (DISCO HEAT) SYLVESTER-Fantasy (disco disc) DO OR DIE/PRIDE/FAME GRACE JONES-Island (Ip cuts)

- 4. BOOGIE, OOGIE OOGIE A TASTE OF HONEY-Capitol (disco disc) I LOVE AMERICA PATRICK JUVET-Casablanca (lp cut) 5
- MISS YOU ROLLING STONES-Rolling Stones (disco
- 7.
- 8
- RICK JAMES-Gordy (disco disc) AFTER DARK/LAST DANCE/TGIF "TGIF" Soundtrack-Casablanca (disco disc) IN THE BUSH/KEEP ON JUMPIN'
- MUSIQUE—Prelude (Ip cuts) THINK IT OVER CISSY HOUSTON-Private Stock (disco 10.
 - disc)

- 11. AMERICAN GENERATION/I FEEL DISCO GOOD/MUSIC MAN RITCHIE FAMILY-Marlin (lp cuts) 12. BEAUTIFUL BEND
- MARLIN (entire lp, not yet available) 13. LET'S START THE DANCE BOHANNON-Mercury (lp cut)
- 14. SATURDAY/SORCERER NORMA JEAN-Bearsville (lp cuts)
- 15. DANCING IN PARADISE EL COCO-AVI (disco disc)
- 16. BEYOND THE CLOUDS/QUARTZ QUARTZ-Marlin (lp cuts)
- 17. WAR DANCE KEBELEKTRIK-Salsoul (Ip cut)
- 18. MELLOW LOVIN' JUDY CHEEKS-Salsoul (disco disc)
- 19. RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW LINDA CLIFFORD—Curtom (disco discs)
- WHISTLE BUMP DEODATO---Warner Bros. (disco disc) 20.

PA (Listings are in alphabetical order, by title)

CLUB SWAMP/

EAST HAMPTON, N.Y. DJ: Jeff Baugh

BEAUTIFUL BEND-Marlin (entire lp, not yet

- BOOGIE FUND-Solar Flare-RCA (disco disc)
- BOOGIE OOGIE OOGIE—A Taste of Honey-Capitol (disco disc) DO OR DIE-Grace Jones-Island (disco disc)

HOT SHOT—Karen Young-West End (disco disc) KEEP ON JUMPIN'/IN THE BUSH-Musique-Prelude (lp cuts)

- LAST DANCE/AFTER DARK—"TGIF" Soundtrack —Casablanca (disco discs) PLEASURE ISLAND/LAST DANCE/DIDN'T THE TIME GO FAST—Paul Jabara—Casablanca
- THINK IT OVER-Cissy Houston-Private Stock

(disco disc) YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)-Sylvester-Fantasy (disco disc)

FUTURE/BOSTON

- DJ: Joe Carvello DO OR DIE/PRIDE/FAME-Grace Jones-
- Island (lp cuts) HOT SHOT-Karen Young-West End (disco disc)
- IT DON'T MEAN A THING/DISCO JAM-Eddie Drennon-Casablanca (Ip cuts) KEEP ON JUMPIN'/IN THE BUSH-Musique-
- Prelude (lp cuts) LET'S START THE DANCE-Bohannon-Mercury
- LET THEM DANCE-D.C. LaRue-Casablanca
- MR. DJ YOU KNOW HOW TO MAKE ME DANCE-Glass Family-JDC (lp cut) STAND UP-Atlantic Starr-A&M (disco disc)

THINK IT OVER-Cissy Houston-Private Stock

YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)-Sylvester-Fantasy (disco disc)

STUDIO ONE/LOS ANGELES

- DJ: Manny Slali BEAUTIFUL BEND-Marlin (entire lp, not yet
- DO OR DIE/PRIDE/FAME-Grace Jones-Island
- DON'T LET GO-Tony Orlando-Elektra
- I LOVE AMERICA-Patrick Juvet-Casablanca
- KEEP ON JUMPIN'/IN THE BUSH/SUMMER LOVE/SUMMER LOVE THEME-Musique-Prelude (Ip cuts)
- SATURDAY/SORCERER-Norma Jean-Bearsville
- THINK IT OVER-Cissy Houston-Private Stock (disco disc)
- YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)-Sylvester-Fantasy (disco

THE RANCH/CHICAGO AUTUMN LEAVES/DO OR DIE/AM I EVER

- GONNA FALL IN LOVE IN NEW YORK CITY -Grace Jones-Island (Ip cuts) BEAUTIFUL BEND-Marlin (entire Ip, not yet available
- available) DANCE (DISCO HEAT)/YOU MAKE ME FEEL (MIGHTY REAL)—Sylvester—Fantasy (disco disc)
- disc) HOT SHOT-Karen Young-West End (disco disc) I LOVE TO SEE YOU DANCE/YOU DANCE INTO MY LIFE/DANCIN' ON-Finished Touch-Motown (lp cuts) KEEP ON JUMPIN'/IN THE BUSH/SUMMER LOVE THEME-Musique-Prelude (lp cuts) MOTHER LOOK WHAT THEY'VE DONE TO ME-Amanda Lear-Chrystis (lp cut)
- ME-Amanda Lear-Chrysalis (Ip cut) ONLY YOU/WHEN SOMEBODY LOVES YOU BACK-Teddy Pendergrass-Phila. Intl. (disco disc/lp cut) SATURDAY/SORCERER/HAVING A PARTY-
- Norma Jean–Bearsville (Ip cuts) YOU GOT ME RUNNING–Lenny Williams– ABC (disco disc)



Disco File (Continued from page 28)

improved disco disc pressings are now available (for D)s only) on the following tracks: Candi Staton's "Victim" (Warner Brothers), currently a strong personal favorite, remains about the same length as the album cut (8:31) but Jimmy Simpson has speeded it up some and created a break near the end by dropping out the vocals and isolating some instrumental tracks for fleeting solos . . . D.C. LaRue's "Let Them Dance" (Casablanca) is already enjoying a big resurgence of interest as a result of the new 9:15 mix which tags the song with a long, predominately instrumental segment rippling with synthesizers ... Patti Labelle's witty, outrageously energetic and quite off-the-wall "Eyes in the Back of My Head" (Epic) is nearly three minutes longer than the lp version (now 8:02), giving more space to the intro and opening up the wild second half of the song so Patti can shout, soul gospel-style, to her heart's content; still uneven, quirky, but constantly amazing (on the flip side: a longer version of her syncopated, Jamaican-flavored "Save the Last Dance for Me," running 7:15) . . . George McCrae's "Let's Dance (People All Over the World)" (TK) has undergone a Richie Rivera mix that sharpens up the intro with percussion, strengthens the rhythmic backbone of the track and injects whole new bursts of Latin drumming and terrific vocal/violin counterpoint and is now 6:10... Brooklyn Dreams' unjustly slighted "Street Man" (Millennium) has been revised for a second 12-inch pressing marked "disco remix" that deletes much of the vocals in favor of churning synthesizer-laced instrumental segments that are good but tend to cut the punch of the original; and those nervous electronic bleeps that stud the production have now been altered so it sounds like the turntable is slowing down - think I'd prefer a less radical revision, but both versions deserve attention . . . A Jim Burgess remix of the Ritchie Family's "American Generation" (TK) is aimed primarily at sharpening up the sound qualities of the track, so there are not many major structural changes here, only a richer break at the end and an altogether richer sound; "I Feel Disco Good" is included as a separate cut on the reverse side . . . Lenny Williams' "You Got Me Running" (ABC) is also improved quality-wise now that it's on a disco disc, but no other changes have been made from the 7:45 original lp cut-still the 12-inch comes just in time to catch the growing enthusiasm for this song (too bad they didn't include "I Still Reach Out" on the other side).

FEEDBACK: In an effort to assure myself that I'd not failen too far behind in my time off, I called a number of people this week to ask what were the strongest records of the past few weeks. The following were the most frequently mentioned releases: Musique's entire lp, especially "In the Bush" and "Keep on Jumpin';" Cissy Houston's "Think It Over;" Beautiful Bend (still available only on test pressings because of a pressing plant delay; due this week sometime); Joe Thomas' "Plato's Retreat;" "You Got Me Running" by Lenny Williams; Tony Orlando's "Don't Let Go" and the D.C. LaRue "Let Them Dance" remix.

NOTED: Richie Rivera and I put together a two-record greatest disco hits package for Polydor entitled "Steppin' Out" and including previously non-commercial mixes ("Risky Changes" and "Running Away"), a somewhat longer version of "Dance Little Dreamer" (5:11) and a number of classics—"Jungle Fever," "Crystal World," "Never Can Say Goodbye," "Casanova Brown"—as well as recent gems like "Got to Have Loving," "Dr. Doo-Dah," "Moonlight Lovin"" and Joe Simon's hard-to-find "I Need You, You Need Me." Rivera mixed, I did the liner notes, and we both hope you'll enjoy.

Who In The World: Village People Head For Stardom

Casablanca recording artists Village People were together for less than a year before they recorded their first album, "Village People," in 1977. Now, with the worldwide success of their latest release, both the album and single of "Macho Man," the group is taking a place among the most promising and popular musical aggregations in the country.

And quite an aggregation they are. Each man in the six-member group dresses a "role"-Randy Jones (cowboy); David "Scar" Hodo (construction man); Glen Hughes (leather man); Felipe Rose (Indian); and Alexander Briley (military man). Lead singer Victor Willis dons a variety of costumes, including police uniforms.

But their flamboyant costumes are only a part of their story. Village People are erasing the distinction normally applied to "disco groups." While their early songs, particularly "San Francisco-Hollywood-Fire Island," got a tremendous amount of disco airplay (and commensurate sales), the group hadn't been Hawn, and other performers seen in a concert setting until from the film "Foul Play."

E/A Signs Lee Oskar



TV Exposure

One significant factor in Village People's rise to prominence has been their extensive television exposure. They have appeared on a wide strata of TV shows, from Merv Griffin to Midnight Special, and also recently appeared on "A Weekend of Foul Play," a half-hour nationally syndicated show that featured Chevy Chase and Goldie



Lee Oskar, harmonica player of War, has signed with Elektra/Asylum as a solo artist, with an album, "Before The Rain," set for August release. Produced by Greg artist, with an album, "Before The Rain," set for August release. Produced by Greg Errico for Far Out Productions, the album has a cover designed by Oskar. Pictured at E/A's Los Angeles offices are (from left): Steve Gold, Far Out Productions; Joe Smith, E/A chairman; Oskar; Mel Posner, E/A vice chairman; Jerry Goldstein, Far Out Productions; Don Mizell, E/A jazz/fusion general manager.



Arista Debuts 'SuperSeason' Program

■ NEW YORK—A contingent of Arista Records executives is introducing the company's upcoming line-up of releases, and outlining the fall program, by means of a one-week, four-city tour that includes regional meetings in Atlanta, New York, Chicago and Los Angeles. The day-long meetings are taking place August 2-9. Distributors and Arista personnel have been invited to the series of talk sessions and product presentations which detail Arista's "SuperSeason" that begins with the label's August releases.

Arista president Clive Davis and executive vice president and general manager Elliot Goldman head the touring group, which

Voyage Taps Guess

■ NEW YORK — Stan Vincent, president of Voyage Records, has named George Guess Voyage Records' national black promotion director.

Guess has most recently been an independent promotion man working with such labels as Philadelphia International. He had previously been with Associated Records in Philadelphia.

Apex-Martin Promotes Kollar

■ HILLSIDE, N. J. — Sol Gleit, president of Apex-Martin Record Sales, Inc., has named Howard Kollar as general manager.

Kollar has been with the firm seven years, most recently as warehouse manager and buyer.



also includes the heads of Arista's finance, sales, promotion, artist development and advertising departments. Discussion meetings are being held between the distributors and the representatives of these departments to talk about specific aspects of the "SuperSeason" program, and all the fall product is being unveiled in a two-part audio-visual presentation. Each new album is having an advance playing at the regional meetings, with introductory remarks by Davis, video illustration on a giant Advent screen, and video displays of all support materials, merchandising aids and advertising plans.

Among the records being premiered are releases by Al Stewart, The Bay City Rollers, Eric Carmen, The Grateful Dead, The Outlaws, Lou Reed, Phyllis Hyman, The Brecker Brothers, Gladys Knight, Mandrill, Norman Connors, Rick Danko, Melissa Manchester, Gil Scott-Heron, The Muppets, The Hudson Brothers, Brand X, Jack Tempchin, Anthony Braxton, Nova, Happy The Man, David Sancious and Breakwater.

Arista has developed a "Super-Season" logo, and an advertisingmerchandising plan based on the concept that will run through the fall and Christmas seasons. Materials for the "SuperSeason" campaign are composed of modules and individual pieces that allow Arista's field staff and distributors the greatest possible variety and flexibility. The theme is designed to communicate the scope and importance of the new music on Arista Records.

Player Power



RSO Records hosted a listening party to introduce "Danger Zone," the new album from RSO recording group Player. "Danger Zone" will be released later this month. Pictured are (from left): Al Coury, president of RSO Records; Player members Peter Beckett, John Friesen, Ronn Moss and J.C. Crowley; Bob Edson, secretary, senior vice president and general manager of RSO Records; and Mitch Huffman, national sales manager.

CBS International Names Bruno VP

■ NEW YORK—Bernard DiMatteo, vice president, operations, CBS Records International, has announced the appointment of Arthur Bruno to the post of vice president, manufacturing and engineering, CBS Records International.

Bruno comes to CBS Records International from CBS Records

Maclver Bows Firm

METUCHEN, N. J.—John Maclver has announced the formation of his new company, Mac Talent Associates, offering management and promotion services.

A talent representative for Irwin Levine for the past 10 years, MacIver has opened his company with Debbie Star, Brian O'Connor and Vicki Nichols. Manufacturing in Danbury, Conn. where he served as technical director since 1973. Prior to joining CBS, he was vice president of research and development, Audio Devices Inc., a subsidiary of Capitol Industries.

MCA Names Mangrum Regional Promo Mgr.

■ LOS ANGELES—MCA Records vice president/promotion Stan Bly has announced the promotion of George Mangrum to regional promotion manager for the west coast.

Replacing Mangrum as promotion manager is Linda Feder. A promotion department assistant for Warner Brothers Records in San Francisco, Ms. Feder was previously program director assistant for KSAN/San Francisco and was also affiliated with Pacific and Southern Broadcasting in New York.

Feder will report directly to Mangrum.

Tomato Taps Burns

■ NEW YORK—Mike Shavelson, director of promotion for Tomato Records, has announced the appointment of Tom Burns as director of college promotion and artist development.

Capitol Promotes Ravid

■ LOS ANGELES — Bruce Ravid has been appointed manager of west coast talent acquisition at Capitol Records, Inc., according to Rupert Perry, vice president, a&r, CRI.

Ravid comes to his present post after five years of experience with Capitol Records. He joined Capitol as a local promotion assistant in Chicago. He held that post until November '74 when he became the district promotion manager in Cleveland.

Butterfly Announces Expansion; Norman Kunin Named Finance VP

■ LOS ANGELES—Major personnel expansion at Butterfly Records has been announced by A.J. Cervantes, president of the label. Appointments include Norman

Kunin as vice president of finance, Barbara Jefferson as national singles promotion, and Dee Joseph, advanced to national promotion director.

Kunin joins Butterfly with a background as a financial consultant advising companies in real estate development, and in securities and the stock exchange. A S.E.C registered broker-dealer, Kunin is president of American Equities, Inc. and also president of United States Properties, Inc.

A certified public accountant, Kunin was senior partner with the east coast accounting firm of Apfel, Rodin & Kunin.

Jefferson moved to Butterfly from United Artists where she served as national promotion



Norman Kunin

administration and trade liaison. She began with UA seven years ago as an administrative secretary and has held positions in UA's national sales department and as national administrator and assistant to the national promotion coordinator.

Before being promoted to Butterfly's national disco promotion, Joseph served as retail promotion. August 12, 1978 Pullout Section



THE RADI® MARKE Record World Suggested Mar

Based on airplay and sales in similar behaviora

RWI VABC WAVZ WBBF WCAO WDRC WFIL VICC WIFI WKBW WPEZ WPGC WPRO-FM VQAM WRKO WTIC-FM WVBF KDON KFRC YA KYNO Y100 13Q Z104 96X 99X Tendency:	WAAY WABB WAIR WAKY WANS WAUG WBBQ WBSR WCGQ WFLB WGLF WGSV WHBQ WHHY WISE WLAC WLCY WLOF WMAK WORD WRFC WRJZ WSGA WSGN WSM-FM BJ105 98Q Z93 KXX/106 94Q	WCOL WDRQ WEFM WHB WINW WLS WMET WNDE WOKY WSAI WZUU WZZF KBEQ KSLQ KXOK CKLW Q102
itrong R & B influence. Last on Country its, strong retail influence, MOR potential.	Early on product, strong sales influence from both R & B and Country records.	Much exposure for Rock & Roll. R & E crossovers active. Late on Country product
Last This Week: Week: 1 1 Commodores 2 2 Frankie Valli 3 3 Rolling Stones 5 4 Pablo Cruise 4 5 Donna Summer 6 6 Barry Manilow 9 7 A Taste of Honey 10 8 Foreigner 7 9 Evelyn "Champagne" King 8 10 Village People 11 11 Joe Walsh 16 12 Olivia Newton-John 14 13 Toby Beau 15 14 Walter Egan 17 15 Andy Gibb 21 16 Earth, Wind & Fire 20 17 Rita Coolidge 19 18 Jackson Browne 23 19 Chris Rea 22 20 Exile 24 21 Teddy Pendergrass Add 22 Nick Gilder Ex 23 Cars - 24 Rick James Adds: LRB Travolta & Newton-John Extras: Barbra Streisand (Prisoner) Anne Murray Teri De Sario Aerosmith Eddie Money LP Cuts: Robin Gibb (Oh Darlin') Steely Dan (Josie) Meatloaf (Paradise) Also Possible: ARS Quincy Jones John Paul Young Moody Blues Kristy & Jimmy McNichol Journey Dan Hill Gerry Rafferty	Last This Week: Week: 1 1 Commodores 3 2 Frankie Valli 2 3 Rolling Stones 4 4 Pablo Cruise 5 5 Joe Walsh 10 6 Foreigner 9 7 Atlanta Rhythm Section 6 8 Walter Egan 7 9 Donna Summer 15 10 Olivia Newton-John 11 11 Toby Beau 12 12 Rita Coolidge 14 13 A Taste of Honey 16 14 Evelyn "Champagne" King 8 15 Jefferson Starship 18 16 Eddie Money 19 17 Andy Gibb 20 18 Chris Rea 23 19 ELO 24 20 Exile 25 21 Jackson Browne 27 22 Earth, Wind & Fire 28 23 Teddy Pendergrass 26 24 Ouincy Jones 29 25 Village People Add 26 Travolta & Newton-John Add 27 LRB AP 28 Gene Cotton Adds: Kenny Loggins Rick James Nick Gilder Extras: Anne Murray Raydio Barbra Streisand (Prisoner) Paul Davis LP Cuts: Robin Gibb (Oh Darlin') Rolling Stones (Beast) Also Possible: Tarney/Spencer Band Cheryl Ladd Gerry Rafferty Stonebolt Billy Joel John Paul Young Dan Hill Bob Seger	Last This Week: Week: 1 1 Rolling Stones 2 2 Commodores 3 3 Frankie Valli 4 4 Joe Walsh 7 5 Pablo Cruise 6 6 6 Barry Manilow 5 7 Donna Summer 12 8 Foreigner 17 9 A Taste of Honey 11 10 Walter Egan 9 11 Andy Gibb (Shadow) 8 12 Gerry Rafferty 18 13 Olivia Newton-John 20 14 Andy Gibb (Everlasting) 16 15 Toby Beau 23 16 Rita Coolidge 22 17 Evelyn "Champagne" King 19 18 ELO 15 19 Jackson Browne 10 20 Bob Seger 21 21 Wings Add 22 Chris Rea Ex 23 Earth, Wind & Fire Ex 24 Eddie Money Adds: Aerosmith Exile Bob Seger Extras: Kenny Loggins Rick James Nick Gilder ARS Village People Moody Blues REO Speedwagon LP Cuts: None Also Possible: John Paul Young Cheryl Ladd Michael Stanley Band Trooper Dan Hill

Rock:

Aerosmith

Adult: John Paul Young **R&B** Crossovers: Foxy Spinners



NORMA JEAN'S HOT SINGLE, "SATURDAY", BSS 0326 AND HER JUST RELEASED DEBUT ALBUM, "NORMA JEAN", BRK 6983 ARE EXPLODING!

 The Single: SATURDAY

 Record World _ 39 ■ (R&B)

 71 ■ (POP)

 Billboard _____46 ★ (R&B)

 11
 (DISCO)

 Cashbox ______32 ● (R&B)

The Album: NORMA JEAN Record World _____40 (R & B) Cashbox _____59 (R & B)



on Bearsville records and tapes Manufactured exclusively by Warner Bros. Records Inc.

Produced by Nile Rodgers and Bernard Edwards. Executive producers: Marc Kreiner and Tom Cossie for MK PRODUCTIONS

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"She's Always A Woman" BILLY JOEL



from the smash 3 million plus album "THE STRANGER" ... Billy's familiar LP track is quickly becoming everyone's Favorite Single.

> 99X 31 34 KXOK HB WIFI WZZD HB **WRKO** KAKC WGLF

NEW YORK ST. LOUIS PHILADELPHIA PHILADELPHIA BOSTON **TULSA TALLAHASSEE**

For a complete list of stations call your **Columbia Promotion Man** Record World 75* **Billboard 84*** Cashbox 79*

A familiar favorite for your audience on Columbia Records!

CALL-©UTS

Stations Contributing This Week:

WCOL, WDRQ, WFIL, WHBQ, WRKO, WZZD, KDWB, KHJ, KIMN, KSLQ, KSTP, KTLK, KXOK, 92X, 96X, Y100

Overall Demographics:

Frankie Valli Gerry Rafferty Bob Seger Commodores Jackson Browne Ioe Walsh

Travolta/Newton-John (Old) Meatloaf Michael Johnson Donna Summer **Rolling Stones**

FRANKIE VALLI: Solid number one with number two male teens, number one female teens, number two male adults and number one adults.

GERRY RAFFERTY: Pulling male teens, light female teens, number one male adults, number three female adults.

BOB SEGER (Still): Pulling male teens, tied for third male adults, tied for fourth in female adults. COMMODORES: Tied for fourth in male teens, number two

in female teens, tied for fourth in male adults and number one in female adults. JACKSON BROWNE: Pulls male teens and female teens,

fourth in male adults, tied for second in female adults.

JOE WALSH: Tops in male teens, third in female teens, tied for number one in male adults and tied for fifth in female adults.

TRAVOLTA/NEWTON-JOHN: Some male teens, tied for third in female teens, tied for fourth in male adults and tied for third in female adults. MEATLOAF: Has male teens along with female teens, fourth

in female adults and pulling male adults. MICHAEL JOHNSON: Tied for third in female teens, pull-ing male adults. Female adults are the strength where it tied for fifth

DONNA SUMMER: Pulling male teens, tied for fourth female teens, showing with male adults and female adults. ROLLING STONES: Third in male teens, tied for third in

female teens and male adults. Tied for fourth in female adults.

Active Discs:

A TASTE OF HONEY: Pulling some male and female teens along with male adults. Good female adults. WALTER EGAN: Beginning to show overall. Solid female teens (tied for fourth). Pulling some female adults (18-34). Male response is early yet. ELO: Pulling male teens. FOREIGNER: Tied for fourth in male teens. Pulling female teens along with male adults. ANDY GIBB (Shadow): Tied for sixth in male adults and fifth in female adults. EVELYN "CHAMPAGNE" KING: Pulling male teens, tied for second in female teens. Also pulling good male adults. BARRY MANILOW (COPA): Showing overall. Pulls male adults and good female adults. O'JAYS: Pulling male adults along with some female adult response. PABLO CRUISE: Tied for fourth in male teens and tied for third in female teens. Pulling male adults. Tied for fourth in female adults. BARBRA STREISAND (Song): Pulling female adults.

Stayability: 🛑

HEATWAVE (Groove): Tied for fourth in female teens. BILLY JOEL (Only): Pulling male and female teens, fifth in male adults and tied for second in female adults. CHUCK MANGIONE: Maintaining upper demo male adults. BARRY MANILOW (Even): Pulling female adults (18+). PLAYER: Still pulling good female adults (tied for fourth). SEALS & CROFTS: Pulling female adults. (CARLY SIMON: Showing with male adults. STEELY DAN (FM): Tied for sixth in male adults. Pulling light female adults.

Breaking: 🕳

RITA COOLIDGE: Pulls males 18-49 and females 25-49. ANDY GIBB (Ever): Pulling 18-34 females. OLIVIA NEWTON-JOHN: Pulling 18-34 females and 25-34 males. VILLAGE PEOPLE: Pulls good male adults (18+) along with fe-male teens.

Early Acceptance on: CARS: Pulling female and male teens. TERI DE SARIO: Female teens coming in. EXILE: Pulling males and females 18+. EARTH, WIND & FIRE: Positive 25-34 male and female response. FOXY: Shows with female teens. NICK GILDER: Males 18+ showing on the record. BILLY JOEL (She's): Overall with 18-49 females and males 25-34. LOUISIANA LE ROUX: Males and females 18-24 response has been nicked up.

LOOISIAN DE ROOISIAN picked up. LRB: Male and female (18-24) response. NANTUCKET: Pulling 18-24 males and females. CHRIS REA: Positive female response 18-44. TRAVOLTA/NEWTON-JOHN (Summer): Starting to pull female adults (18+).

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By LEONARD FELDMAN

■ THE NEXT GENERATION OF RECORDING TAPE: Magnetic recording tape has steadily improved in quality since tape recording was introduced shortly after World War II. Paper-base tapes quickly gave way to plastics, and the first crude ferric oxide magnetizable particles became smaller, more uniform, and able to exhibit better recording characteristics. Around 1970, the DuPont Company introduced chromium dioxide tape which, though requiring somewhat higher bias current and different recording and playback equalization parameters compared with earlier ferric oxide tapes, made enough of a difference in recording quality to prompt hardware manufacturers (particularly those who manufactured cassette tape decks) to come up with new machines that could handle both "standard" and "ferric oxide" tapes. At about the same time, Dolby noise reduction was introduced to the home cassette deck market, yielding a whole order of magnitude of tape hiss reduction. Not too long after that, tape makers discovered ways to make ferric oxide behave even better, by "doping" the particles with other elements, such as cobalt. Happily, the cobalt-treated ferric tapes worked about like chromium dioxide, and no new "switch positions" were needed on tape decks already equipped with a "chrome" bias and equalization setting. All the while, tape chemists and engineers knew that if one could

All the while, tape chemists and engineers knew that if one could coat recording tape with pure metal or metal-alloy particles (instead of metal-oxides), superior recording results could be obtained. Such metal particle tapes, if they could be made economically and reliably, would exhibit two qualities which would make them better than even the best oxide tapes. These characteristics are known as remanance and coercivity. Remanance is a measure of how much magnetization can be applied to a given tape before saturation is reached, when further magnetization is impossible. Coercivity is a measure of how hard it is to magnetize or demagnetize a given tape particle. Most earlier improvements in tape have been in the area of increased remanance, which results in improved high-frequency performance of tape. Tape engineers knew that pure metal particle tape would not only exhibit higher remanance but much higher coercivity as well, which in turn provides low and mid-frequency performance improvement.

One of the many problems associated with pure metal particle tape is trying to keep the pure metal pure. Iron particles, when exposed to our atmosphere even briefly, quickly become oxidized. In fact, early reports concerning attempts to produce metal particle tape were full of rumors of "self destruction" of tapes by instantaneous combustion, reminiscent of the tapes shown on the "Mission Impossible" TV series.

3M Breakthrough

Now, 3M company, after nearly 13 years of continuing research, has announced late-1978 availability of a pure metal particle tape. It is slated to appear first in cassette format, though the company says that open-reel tape production will follow and that applications are wide reaching, into such fields as data storage, video tape recording and computers. Other companies, such as Fuji, TDK and BASF, are all known to have laboratory working samples of pure metal alloy tapes and Fuji has announced its own parameters for metal tape, which line up closely with those announced by 3M, for their "Scotch" brand division.

The new tape, demonstrated by 3M, provides much more headroom (higher recording level capability), lower playback distortion and an overall improvement in available dynamic range, making it especially attractive for the slow-speed cassette format where these gualities were always somewhat marginal.

Compatibility and Incompatibility

From the point of view of the tape recordist, the new metal particle tape is a mixed blessing. Its characteristics are such that, to obtain all its advantages, recording bias must be increased almost twofold compared with the bias values used for chrome tape. Because it can accept higher recording signal levels, that means that the recording electronics must have more linearity and headroom, too. And, because it is more difficult to erase than previous tapes, a much higher value of erase current must be applied to the erase head of a tape deck with which it is to be used.

All of these problems are not simply a matter of turning a knob

or adjustment control inside today's cassette decks. Most of the record and erase heads presently used in tape decks that can handle chrome or high-energy ferric tapes are already operating near their core saturation points and are not able to handle additional record or bias current. So, new heads are being developed, along with new electronics, to handle the new tape. Tandberg of America, Inc., the U.S. subsidiary of the well known Scandinavian electronics firm, has already announced availability (late in 1978) of a new cassette deck which will be able to handle the new metal particle tapes. For this deck, they have developed a whole new set of recording electronics which they call their Actilinear Recording system. The system has the necessary headroom to make full use of metal particle tape's capabilities. Nakamichi Research, Inc., another maker of high quality cassette decks, recently showed prototypes of two machines, similar in appearance to their presently available 1000-II and 600-II cassette decks, which also embodied the necessary new electronics and improved heads that could handle the new tape. It is clear that owners of even the finest present-day decks will not be able to make recordings on the new tape when it becomes available. They will, however, be able to play back pre-recorded tapes made on metal particle tape, providing that their machines have a "chrome" equalization setting (sometimes identified on the machines as "70 microsecond EQ") and providing the playback electronics of their presently owned machines can handle the higher signal levels that will be picked up by the playback heads from the new tape.

'Chicken and Egg' Syndrome

The tremendous improvement in performance offered by metal particle tapes leads experts to believe that this new technology is not about to suffer from the usual "chicken and egg" syndrome which has so often plagued the audio industry (witness the case of the recent 4-channel debacle). Metal tapes are just too good to keep in the laboratory. So, we can expect a whole new generation of cassette tape decks to appear upon the scene in the next couple of years, along with other metal particle tape entries from the world's major magnetic tape suppliers.

Hopefully, the tape makers (and the tape deck manufacturers) will take time out to get together and make certain that the record and playback requirements for their various versions of the new tape are standardized in advance so that all future metal particle tapes will work properly on all future tape decks.

THE "ONE STOPS" FOR ALL YOUR NEEDS

We have everything a record store needs, at *both* locations. So make only one order instead of a dozen or more. Albums, 45's, tapes, imports, cutouts ... you name it, we probably have it. The same goes for paraphernalia. For we have the largest selection of papers, bongs, clips, etc. Add to that posters, magazines, record and tape-care products, needles, tape cases and blank tapes and you know why we say we're the "One-Stops" for all your needs. Watch for our ad or call for our "SOUND UNLIMITED-MILE HI SPECIALS".



Camillo-Barker Enterprises Announces The Formation Of *VENTURE RECORDS**

"HERE'S SOME LOVE" DONNY MOST

By TV's Happy Days Star

Taken From The Album "Happy Days & Nights"



Personal Manager Selma Rubn

Produced By: Tony Camillo & Cecile Barker For CB Productions




AUGUST 12, 1978

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							-07
		RECORD W®RL	D	S	N	GLES CHART	
AUG.	RTIST,	Label, Number, (Distributing Label)	WKS. ON CHART	52	65	WHENEVER I CALL YOU "FRIEND" KENNY LOGGINS/ Columbia 3 10794	3
12	2	GREASE	CHARI	53	61	A ROCK 'N ROLL FANTASY THE KINKS/Arista 0342	3
		FRANKIE VALLI	_	CHAR	TMAK	ER OF THE WEEK	
		RSO 897	11	54		HOLLYWOOD NIGHTS BOB SEGER	1
2	1	THREE TIMES A LADY COMMODORES/Motown 1443	8			Capitol 4618	
3 4	3 4	MISS YOU ROLLING STONES/Rolling Stones 19307 (Atl) LAST DANCE DONNA SUMMER/Casablanca 926	12 13	55	56	I NEED TO KNOW TOM PETTY AND THE HEARTBREAKERS/	
5	5	YOU'RE THE ONE THAT I WANT JOHN TRAVOLTA AND OLIVIA NEWTON-JOHN/RSO 85	1 20	56	69	Shelter 62010 (ABC) TALKING IN YOUR SLEEP CRYSTAL GAYLE/United Artists	7
6	7	COPACABANA (AT THE COPA) BARRY MANILOW/ Arista 033	9 10			1214 YOU McCRARYS/Portrait 6 70014	4 5
7	6	SHADOW DANCING ANDY GIBB/RSO 893	18	57 58	63 62	NEW ORLEANS LADIES LOUISIANA'S LE ROUX/Capitol	-
8	10	LOVE WILL FIND A WAY PABLO CRUISE/A&M 2048 BOOGIE, OOGIE OOGIE A TASTE OF HONEY/Capitol 45	11 65 9			4586 IF YOU WANNA DO A DANCE SPINNERS/Atlantic 3493	9 4
10	19 14	HOT BLOODED FOREIGNER/Atlantic 3488	7	59 60	66 53	WILL YOU LOVE ME TOMORROW DAVE MASON/	-
11	13	LIFE'S BEEN GOOD JOE WALSH/Asylum 45493	10			Columbia 3 10749	11
12	8	TWO OUT OF THREE AIN'T BAD MEATLOAF/Epic/ Cleveland Intl. 8 5051	3 22	61	67	LOVE THEME FROM 'EYES OF LAURA MARS' (PRISONER) BARBRA STREISAND/Columbia 3 10777	3
13	9	BAKER STREET GERRY RAFFERTY/United Artists 1192	18	62	64	RIVERS OF BABYLON BONEY M/Sire/Hansa 1027 (WB)	9 16
14	16	SHAME EVELYN "CHAMPAGNE" KING/RCA 11122	11	63 64	39 45	THE GROOVE LINE HEATWAVE/Epic 8 50524 YOU BELONG TO ME CARLY SIMON/Elektra 45477	17
15 16	17 18	MY ANGEL BABY TOBY BEAU/RCA 11250 KING TUT STEVE MARTIN/Warner Bros. 8577	14 13	65	76	HOLDING ON (WHEN LOVE IS GONE) LTD/A&M 2057	3
17	20	MAGNET AND STEEL WALTER EGAN/Columbia 3 10719	11	66	77	YOU'RE ALL I NEED TO GET BY JOHNNY MATHIS &	3
18	24	HOPELESSLY DEVOTED TO YOU OLIVIA NEWTON-JOHN				DENIECE WILLIAMS/Columbia 3 10772 STEPPIN' IN A SLIDE ZONE MOODY BLUES/London 270	3
		RSO 90 AN EVERLASTING LOVE ANDY GIBB/RSO 904)3 6 5	67 68	74 	RIGHT DOWN THE LINE GERRY RAFFERTY/United Artists	
19	22 21	STAY/LOADOUT JACKSON BROWNE/Asylum 45485	11			1233	1
21	31	KISS YOU ALL OVER EXILE/Warner/Curb 8589	6	69	75	THINK IT OVER CHERYL LADD/Capitol 4599 TIME FOR ME TO FLY REO SPEEDWAGON/Epic 8 50582	4 5
22	23	I'M NOT GONNA LET IT BOTHER ME TONIGHT ATLANTA RHYTHM SECTION/Polydor 1448	4 10	70	72 78	SATURDAY NORMA JEAN/Bearsville 0326 (WB)	3
23	28	TWO TICKETS TO PARADISE EDDIE MONEY/Columbia 3		72	_	COME TOGETHER AEROSMITH/Columbia 3 10802	1
	•	1076 STUFF LIKE THAT QUINCY JONES/A&M 2043	5 7 10	73 74	43	THANK GOD IT'S FRIDAY LOVE & KISSES/Casablanca 925 YOU'RE THE LOVE SEALS & CROFTS/Warner Bros. 8551	13 11
24 25	26 27	CLOSE THE DOOR TEDDY PENDERGRASS/Phila. Intl. 8		74	48	SHE'S ALWAYS A WOMAN BILLY JOEL/Columbia 3 10788	۱
		3648 (CB YOU RITA COOLIDGE/A&M 2058	S) 9 7	76	85	I LOVE THE NIGHTLIFE (DISCO ROUND) ALICIA BRIDGES/ Polydor 14488	4
26 27	29 30	FOOL (IF YOU THINK IT'S OVER) CHRIS REA/Magnet/UA		77	_	ALL I SEE IS YOUR FACE DAN HILL/20th Century Fox 2378	1
		1198	6	78	79	READY OR NOT HELEN REDDY/Capitol 4582	5 4
28	35	GOT TO GET YOU INTO MY LIFE EARTH, WIND & FIRE Columbia 3 1079		79 80	88	SURRENDER CHEAP TRICK/Epic 8 50570 I WILL STILL LOVE YOU STONEBOLT/Parachute 512	4
29	32	HOT CHILD IN THE CITY NICK GILDER/Chrysalis 2226	8	80	90	(Casablanca)	2
30	12 34	USE TA BE MY GIRL O'JAYS/Phila. Intl. 8 3462 (CBS) MACHO MAN VILLAGE PEOPLE/Casablanca 922	17 8	81	99	RAISE A LITTLE HELL TROOPER/MCA 40924 BREAK IT TO THEM GENTLY BURTON CUMMINGS/Portrait	2
31 32	11	STILL THE SAME BOB SEGER & THE SILVER BULLET BAND, Capitol 458	/	82	84	6 70016 IF YOU'RE READY (HERE IT COMES) ENCHANTMENT/	4
33	33	MR. BLUE SKY ELO/Jet 5050 (CBS)	8 17	83	89	Roadshow 1212 (UA) DON'T PITY ME FAITH, HOPE & CHARITY/20th Century Fox	5
34 35	15 41	TAKE A CHANCE ON ME ABBA/Atlantic 3457 YOU AND I RICK JAMES STONE CITY BAND/Gordy 715	5	84	87	2370	4
36	25	(Motow) RUNAWAY JEFFERSON STARSHIP/Grunt 11275 (RCA)	12	85	_	IT'S A BETTER THAN GOOD TIME GLADYS KNIGHT & THE PIPS/Buddah 598 (Arista)	1
37	36	BLUER THAN BLUE MICHAEL JOHNSON/EMI-America 800)] 15 8	86		I LIKE GIRLS FATBACK BAND/Spring 181 (Polydor)	3 2
38 39	37 38	I'VE HAD ENOUGH WINGS/Capitol 4594 IT'S A HEARTACHE BONNIE TYLER/RCA 11249	21	87 88	91 94	HE'S SO FINE KRISTY & JIMMY McNICHOL/RCA 11271 5. 7. 0. 5. CITY BOY/Mercury 73999	3
40	57	REMINISCING LITTLE RIVER BAND/Harvest 4605 (Capito		88	93	VICTIM CANDI STATON/Warner Bros. 8582	3
41	46	GET OFF FOXY/Dash 5046 (TK)	7	90	95	BACK IN MY ARMS AGAIN GENYA RAVAN/20th Century Fox 2374	2
41 42 43	51 42	YOU NEEDED ME ANNE MURRAY/Capitol 4574 LOVE OR SOMETHING LIKE IT KENNY ROGERS/United Artists 12	6 10 11	91 92	_	CALIFORNIA NIGHTS SWEET/Capitol 4610 ALMOST LIKE BEING IN LOVE MICHAEL JOHNSON/	۱
44	58	SUMMER NIGHTS JOHN TRAVOLTA, OLIVIA NEWTON- JOHN & CAST/RSO 90		93	96	EMI-America 8004 SHE LOVES TO BE IN LOVE CHARLIE/Janus 276	1 2
45	50	LOVE IS IN THE AIR JOHN PAUL YOUNG/Scotti Brother 402 (A	5	94	97	SHAKE AND DANCE WITH ME CON FUNK SHUN/Mercury 74008 RUMOUR AT THE HONKY TONK SPELLBOUND/EMI-America	2
46	40	DANCE WITH ME PETER BROWN/Drive 6269 (TK)	24	95	98	8002	2
47	47	CAN WE STILL BE FRIENDS TODD RUNDGREN/Bearsville 0324 (W	B) 10	96		SWEET LIFE PAUL DAVIS/Bang 738 TAKE ME I'M YOURS MICHAEL HENDERSON/Buddah 597	١
48	44	SONGBIRD BARBRA STREISAND/Columbia 3 10756	10	97	100	(Arista)	2
49	52	YOU'RE A PART OF ME GENE COTTON/Ariola 7704	8	98	—	FLYIN' PRISM/Ariola 7714 THERE'S NO SURF IN CLEVELAND EUCLID BEACH BAND/	1
50	55	AIN'T NOTHIN' GONNA KEEP ME FROM YOU TERI De SARIO/Casablanca 9	29 6	99	_	Epic/Cleveland Intl. 8 50584	1
51	60	JUST WHAT I NEEDED CARS/Elektra 45491	6	100		WITHOUT YOU HEART/Mushroom 7035	1



All listings from key progressive stations around the country are in alphabetical order except where otherwise noted.

FLASHMAKER



NEXT OF KIHN GREG KIHN Beserkley

MOST ADDED:

WHO ARE YOU/HAD ENOUGH (single)—The Who—Polydor (import) (10) NEXT OF KIHN-Greg Kihn-Beserkley (10) LIFE BEYOND L.A.—Ambrosia -WB (9)

MORE SONGS—Talking Heads -Sire (9) FRIENDS—Chick Corea—

Polydor (7) LEO SAYER—WB (7)

NEVER EVEN THOUGHT-Colin Blunstone Rocket (7)

A TOUCH OF THE RAINY SIDE— Jesse Winchester—Bearsville (6)

AMERICANA-Leon Russell-Paradise (6)

SUPERSTAR-Bob McGilpin-Butterfly (6)

WHATEVER HAPPENED-Chris Rea—UA (6)

WNEW-FM/NEW YORK ADDS:

BAND OF JOY --- Polydor BLAM!—Brothers Johnson—A&M DREAM OF A CHILD— Burton Cummings—Portrait FRIENDS—Chick Corea—Polydor -A&M PLEASURE SIGNALS Wilding/Bonus—Visa SAVAGE RETURN—Savoy Brown— London STEPPIN' OUT—Soil—UA SUPERSTAR—Bob McGilpin— Butterfly TALL TALES----Richard Supa----Polydor 3-WAY MIRROR—Livingston Taylor—Epic

HEAVY ACTION (airplay in descending order):

DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen— SOME GIRLS—Rolling Stones— -Col Rolling Stones THIS YEARS MODEL—Elvis

Costello-Col STRANGER IN TOWN-

Bob Seger—Capitol LIFE BEYOND L.A.—Ambrosia-WB

DAVID JOHANSEN-Blue Sky POWER IN THE DARKNESS-

Tom Robinson Band—Harvest MORE SONGS—Talking Heads— URBAN DESIRE—Genya Ravan—

20th Century DOUBLE VISION—Foreigner— Atlantic

WBCN-FM/BOSTON ADDS:

A TOUCH ON THE RAINY SIDE-Jesse Winchester-Bearsville

BADLANDS-Bill Chinnock-Atlantic

ALL NIGHT LONG—Sammy Hagar

- HEARTS OF STONE—Stoneground WB JADED VIRGIN—Marshall
- Chapman—Epic LIGHTS FROM THE VALLEY-
- Chilliwack—Mushroom MACHO MAN-Village People-
- Casablanca NEXT OF KIHN-Greg Kihn-Beserkley

ROGER C. REALE-Big Sound SHOTS FROM A COLD NIGHTMARE -Moon Martin—Capitol

HEAVY ACTION (airplay in descending order):

THE CARS—Elektra SOME GIRLS—Rolling Stones—

Rolling Stones STRANGER IN TOWN—Bob Seger—

HEAVEN TONIGHT—Cheap Trick

URBAN DESIRE—Genya Ravan— 20th Century MORE SONGS—Talking Heads

YOU'RE GONNA GET IT-Tom Petty & Heartbreakers—Shelter DARKNESS ON THE EDGE OF TOWN -Bruce Springsteen-Col BLAM!-Brothers Johnson-

A&M SGT. PEPPER (soundtrack)-RSO

WLIR-FM/LONG ISLAND

ADDS: DOWN IN THE BUNKER-Steve Gibbons Band—Polydor FLYING DREAMS-

- Commander Cody—Arista GREEN-Steve Hillage-Virgin
- (import) LARRY CARLTON-WB LEO SAYER-WB
- MY SONG----Keith Jarrett----
- NEVER EVEN THOUGHT____ Colin Blunstone-__Rocket RENDEZVOUS-Sandy Denny-
- Island (import) TALL TALES----Richard Supa----
- Polydo THE ESSENTIAL JIMI HENDRIX-WB

HEAVY ACTION (airplay in descending order):

- RINGS AROUND THE MOON--Atlantic Corrilo—Atlantic SOME GIRLS—Rolling Stones-Rolling Stones EDDIE MONEY—Col
- YOU'RE GONNA GET IT— Tom Petty & Heartbreakers–
- Shelte ROCKET FUEL-Alvin Lee -RSO

WHO ARE YOU/HAD ENOUGH (single)—The Who—Polydor (import)

WAR OF THE WORLDS—Col DOUBLE VISION—Foreigner-Atlantic

ROCKY HORROR SHOW

(soundtrack)—Ode EXCITABLE BOY—Warren Zevon— Asylum

WBAB-FM/LONG ISLAND ADDS:

- ALL NIGHT LONG-Sammy Hagar BADLANDS-Bill Chinnock-
- IN THE MIDDLE OF THE NIGHT-
- Aerial—Capitol MORE SONGS—Talking Heads—
- NEXT OF KIHN-Greg Kihn-Beserkley ORCHESTRA OF CLOUDS
 - Tim Duffy-Music Is Medicine

- SUPERSTAR-Bob McGilpin-Butterfly TALL TALES—Richard Supa—
- WHATEVER HAPPENED-Chris Rea
 - -UA WHO ARE YOU/HAD ENOUGH (single)—The Who-(import)
 - HEAVY ACTION (airplay in descending order): SOME GIRLS—Rolling Stones— Rolling Stones
- DARKNESS ON THE EDGE OF
- TOWN—Bruce Springsteen—Col STRANGER IN TOWN—Bob Seger— Capitol
- BAT OUT OF HELL-Meat Loaf-Epic/Cleveland Intl
- AND THEN THERE WERE THREE-Genesis—Atlantic
- OCTAVE—Moody Blues—London
- EDDIE MONEY-Col

CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor LIFE BEYOND L.A,—Ambrosia—WB THE STRANGER-Billy Joel-Col

WAAF-FM/WORCESTER ADDS:

LIFE BEYOND L.A.—Ambrosia—WB MORE SONGS—Talking Heads— TROPICO-Gato Barbieri-A&M

HEAVY ACTION (airplay, sales, phones in descending order):

THE CARS—Elektra STREET-LEGAL—Bob Dylon—Col DOUBLE VISION—Foreigner— Atlantic

- BAT OUT OF HELL-Meat Loaf-Epic/Cleveland Intl. OCTAVE—Moody Blues—London WORLDS AWAY—Pablo Cruise—
- SOME GIRLS—Rolling Stones—
- DARKNESS ON THE EDGE OF TOWN -Bruce Springsteen-Col WHO ARE YOU/HAD ENOUGH
- (single)—The Who—Polydor (import)

WBLM-FM/MAINE ADDS:

A TOUCH ON THE RAINY SIDE-Jesse Winchester-Bearsville AMERICANA-Leon Russell-

- Paradise COLLISION COURSE—Asleep At
- The Wheel-Capito HOTELS, MOTELS & ROADSHOWS
- Capricorn LAURA ALLAN-Elektra
- LEO SAYER-WB
- MORE SONGS-Talking Heads-Sire
- NEXT OF KIHN-Greg Kihn-Beserkley OBSESSION—UFO—Chrysalis
- URBAN DESIRE—Genya Ravan— 20th Century

- HEAVY ACTION (airplay in descending order): THE CARS—Elektra STREFI-LEGAL—Bob Dylan—Col WORLDS AWAY—Pablo Cruise—
- BRUISED ORANGE-John Prine-
- DARKNESS ON THE EDGE OF TOWN -Bruce Springsteen-Col OCTAVE-Moody Blues-London SLEEPER CATCHER-Little River
- Band—Harvest POWER IN THE DARKNESS—
- Tom Robinson Band—Harvest DOUBLE VISION—Foreigner— Atlantic SOME GIRLS—Rolling Stones—
- **Rolling Stones**

RadioHistory Co

WCMF-FM/ROCHESTER ADDS: ALL NIGHT LONG—Sammy Hagar

IMAGES-The Crusaders-ABC

OVER THE RAINBOW-Don Potter

WHATEVER HAPPENED-Chris Rea

HEAVY ACTION (airplay, sales, phones in descending order):

SOME GIRLS-Rolling Stones-

Atlantic WORLDS AWAY—Pablo Cruise—

THE CARS—Elektra OCTAVE—Moody Blues—London CARLENE CARTER—WB

NIGHTWATCH-Kenny Loggins-

DAVID GILMOUR—Col YOU'RE GONNA GET IT—Tom

Petty & Heartbreaker—Shelter

WIOQ-FM/PHILADELPHIA

DOWN IN THE BUNKER-Steve

IN THE MIDDLE OF THE NIGHT-

Gibbons Band—Polydor

Colin Blunstone—Rocket NEVER TOGETHER (single)—

NEXT OF KIHN-Greg Kihn-

-Bruce Springsteen-

DOUBLE VISION—Foreigner— Atlantic

SOME GIRLS-Rolling Stones-

MORE SONGS-Talking Heads-

YOU'RE GONNA GET IT-Tom

Petty & Heartbreakers-Shelter

LIGHTS FROM THE VALLEY-

Chilliwack-Mushroom

WYDD-FM/PITTSBURGH

LEO SAYER—WB LIFE BEYOND L.A.—Ambrosia—

HEAVY ACTION (airplay in descending order):

SOME GIRLS—Rolling Stones— Ralling Stones

DARKNESS ON THE EDGE OF TOWN

-Bruce Springsteen--Col

STRANGER IN TOWN---Bob Seger

OCTAVE-Moody Blues-London

SLEEPER CATCHER-Little River

NIGHTWATCH—Kenny Loggins-

PYRAMID—Alan Parsons Project—

MARIPOSA DE ORO-Dave Mason

DOUBLE VISION-Foreigner-

HERMIT OF MINK HOLLOW-Todd

PYRAMID—Alan Parsons Project—

HEAVY ACTION (airplay, phones in descending order):

DARKNESS ON THE EDGE OF TOWN

-we

Aerial—Capitol

Carlene Carter-

THE CARS—Elektra

Rolling Stones

Rundgren-

U.K.—Polydor

ADDS:

Atlantic

-Col

Arista

-Capit**ol**

DAVID GILMOUR-Col

Band—Harvest

Arista

Sire

Beserkley

LEO SAYER-WB NEVER EVEN THOUGHT-

LARRY CARLTON-WB

ADDS:

Rolling Stones DOUBLE VISION—Foreigner-

PETER GABRIEL—Atlantic

NEXT OF KIHN-Greg Kihn-

Capitol

Beserkley

Mirror

-UA

WHFS-FM/WASHINGTON

A TOUCH OF THE RAINY SIDE-Jesse Winchester—Bearsville AMERICANA—Leon Russell—

BLACKBIRD-Mose Jones-RCA

FRIENDS—Chick Corea—Polydor MORE SONGS—Talking Heads—

HEAVY ACTION (airplay in descending order): SOME GIRLS—Rolling Stones—

-Bruce Springsteen-Col CONTRARY TO ORDINARY-

Jerry Jeff Walker—MCA

DOWN IN THE BUNKER-Steve

Gibbons Band—Polydor PAT METHENY GROUP—ECM

URBAN DESIRE-Genya Ravan-

LOUISIANA'S LeROUX-Capitol

WHITE, HOT & BLUE— Johnny Winter—Blue Sky

WQDR-FM/RALEIGH

LIFE BEYOND L.A.—Ambrosia—

HEAVY ACTION (airplay, sales, phones ind descending order):

NIGHTWATCH-Kenny Loggins-

WORLDS AWAY-Pablo Cruise-

STRANGER IN TOWN-Bob Seger

OCTAVE Moody Blues London

STREET-LEGAL-Bob Dylan-Col

Asylum

DARKNESS ON THE EDGE OF TOWN

HOTELS, MOTELS & ROADSHOWS-

IMAGES—The Crusaders—ABC

IN THE MIDDLE OF THE NIGHT-

LIFE BEYOND L.A. Ambrosia

THICK AS THIEVES-Trooper-

HEAVY ACTION (airplay, phones in descending order):

-Bruce Springsteen-Col STRANGER IN TOWN-Bob Seger

STREET-LEGAL—Bob Dylan—Col DOUBLE VISION—Foreigner—

----Capitol SOME GIRLS----Rolling Stones

Atlantic BUT SERIOUSLY, FOLKS-Joe

Walsh—Asylum WORLDS AWAY—Pablo Cruise—

SLEEPER CATCHER-Little River

CABIN FEVER-Michael Stanley

Band—Arista

Band-Harvest MARIPOSA DE ORO-Dave Mason

Rolling Stones

DARKNESS ON THE EDGE OF TOWN

MY LOVE—{single}—Robin Trower—Chrysalis

SOME GIRLS-Rolling Stones-

20th Century

ADDS:

WB

Col

ARM

-Capitol

Rolling Stones

Joe Walsh—

Atlantic

ADDS:

WB

MCA

Capricorn

Aerial—Capitol

LARRY CARLTON-WB

LAURA ALLAN-Elektra

BUT SERIOUSLY, FOLKS-

DOUBLE VISION—Foreigner-

—Bruce Springsteen

Band—Harvest

ZETA 4-FM/MIAMI

SLEEPER CATCHER-Little River

RANDY MEISNER—Asylum

STREET-LEGAL-Bob Dylan-Col

DARKNESS ON THE EDGE OF TOWN

THISTLES-Bim-Elektra

Rolling Stones

ADDS:

Paradise

RECORDWORLD FM AIRPLAY REPORT

All listings from key progressive stations around the country are in alphabetical order except where otherwise noted.

TOP AIRPLAY



SOME GIRLS ROLLING STONES **Rolling** Stones

MOST AIRPLAY:

SOME GIRLS-Rolling Stones-Rolling Stones (38) DOUBLE VISION-Foreigner-Atlantic (31) DARKNESS ON THE EDGE OF TOWN-Bruce Springsteen---Col (30) STRANGER IN TOWN-Bob Seger—Capitol (28) BUT SERIOUSLY, FOLKS-Joe Walsh-Asylum (20) WORLDS AWAY-Poblo Cruise A&M (18) STREET-LEGAL-Bob Dylan-Col (17) OCTAVE-Moody Blues----London (13) PYRAMID—Alan Parsons Project—Arista (12)

THE CARS—Elektra (11) YOU'RE GONNA GET IT— Tom Petty & Heartbreakers— Shelter (11)

WMMS-FM/CLEVELAND

ADDS: NEXT OF KIHN-Greg Kihn-Beserkley SUPERSTAR—Bob McGilpin— Butterfly WE HAVE COME FOR YOUR CHILDREN—Dead Boys—Sire

HEAVY ACTION (airplay, sales in descending order): DARKNESS ON THE EDGE OF TOWN

- -Bruce Springsteen-Col SOME GIRLS-Rolling Stones----
- Rolling Stones DOUBLE VISION—Foreigner—
- Atlantic STRANGER IN TOWN—Bob Seger—
- Capitol CABIN FEVER—Michael Stanley
- Band—Arista PYRAMID—Alan Parsons Project—
- Arista YOU'RE GONNA GET IT-Tom Petty & Heartbreakers-Shelter HERMIT OF MINK HOLLOW
- Todd Rundgren—Bearsville NIGHTWATCH—Kenny Loggins-Col
- BUT SERIOUSLY, FOLKS—Joe Walsh -Asvlum

WWWW-FM/DETROIT ADDS:

WHO ARE YOU/HAD ENOUGH (single)—The Who—Polydor (import) YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter

HEAVY ACTION (airplay, sales in descending order): SOME GIRLS-Rolling Stones-**Rolling Stones**

DAVID GILMOUR—Col CABIN FEVER—Michael Stanley Band—Arista DOUBLE VISION—Foreigner— Atlantic STRANGER IN TOWN—Bob Seger— STONE BLUE—Foghat—Bearsville ALL NIGHT LONG—Sammy Hagar Capitol WORLDS AWAY—Pablo Cruise--Capitol

BUT SERIOUSLY, FOLKS-

Arista

INFINITY_

ADDS:

Butterfly

Atlantic

Arista

ADDS:

Joe Walsh—Asylum CITY TO CITY—Gerry Rafferty—

PYRAMID—Alan Parsons Project—

-Journey-Col

EDDIE MONEY—Col OCTAVE—Moody Blues—London

WABX-FM/DETROIT

SUPERSTAR-Bob McGilpin-

20th Century WAR OF THE WORLDS—Col

URBAN DESIRE—Genyo Ravan—

HEAVY ACTION (airplay, sales, phones in descending order):

SOME GIRLS-Rolling Stones-

—Capitol DOUBLE VISION—Foreigner—

Rolling Stones STRANGER IN TOWN—Bob Seger

WORLDS AWAY—Pablo Cruise—

Joe Walsh—Asylum PYRAMID—Alan Parsons Project—

A&M SGT. PEPPER (soundtrack)—-RSO

BUT SERIOUSLY, FOLKS-

WXRT-FM/CHICAGO

FRIENDS—Chick Corea—Polydor HOBO WITH A GRIN—Steve

Harley—Capitol SAVAGE RETURN—Savoy Brown

SHOTS FROM A COLD NIGHTMARE

—Moon Martin—Capitol SINGLE—Bill Champlin—Epic WHATEVER HAPPENED—Chris Rea

WHO ARE YOU/HAD ENOUGH

(import)

U.K.—Polydor

Atlantic

Capitol

ADDS:

-Asvlum

Rolling Stones

DAVID GILMOUR-Col

(single)—The Who—Polydor

HEAVY ACTION (airplay, sales, phones in descending order):

SOME GIRLS-Rolling Stones-

STREET-LEGAL-Bob Dylan-Col

BUT SERIOUSLY, FOLKS-Joe Walsh

DOUBLE VISION—Foreigner—

HERMIT OF MINK HOLLOW-

-Bruce Springsteen-Col PETER GABRIEL-Atlantic

KSHE-FM/ST. LOUIS

20th Century

SUPERSTAR-Bob McGilpin-

Butterfly THE LAST OF THE BRITISH BLUES----

John Mayall—ABC URBAN DESIRE—Genya Ravan—

HEAVY ACTION (airplay, sales, phones in descending order):

STRANGER IN TOWN-Bob Seger-

Atlantic THICK AS THIEVES—Trooper—MCA

SOME GIRLS-Rolling Stones-

Rolling Stones LIGHTS FROM THE VALLEY—

Chilliwack—Mushroom DOUBLE VISION—Foreigner-

WHITE, HOT AND BLUE-Johnny Winter-Blue Sky

Todd Rundgren-Bearsville

STRANGER IN TOWN-Bob Seger

DARKNESS ON THE EDGE OF TOWN

-Capitol

WZMF-FM/MILWAUKEE ADDS:

ALL NIGHT LONG-Sammy Hagar ---Capitol FRIENDS---Chick Corea---Polydor LEO SAYER----WB NEXT OF KIHN---Greg Kihn----Beserkley

HEAVY ACTION (airplay, sales, phones in descending order): DARKNESS ON THE EDGE OF TOWN

-Bruce Springstee SOME GIRLS-Rolling Stones-**Rolling** Stones HEAVEN TONIGHT-Cheap Trick -Epic DOUBLE VISION—Foreigner BUT SERIOUSLY, FOLKS-Joe Walsh—Asylun NIGHTWATCH-Kenny Loggins---Col IMAGES--The Crusaders-ABC STREET-LEGAL—Bob Dylan—Col STRANGER IN TOWN-Bob Seger -Capitol PYRAMID—Alan Parsans Project— Arista

KQRS-FM/MINNEAPOLIS ADDS:

DOWN IN THE BUNKER-Steve Gibbons Band—Polydor HOT CHILD IN THE CITY (single) -Nick Gilder--Chrysalis

HEAVY ACTION (airplay, sales, phones in descending order):

- SOME GIRLS—Rolling Stones— Rolling Stones DOUBLE VISION—Foreigner—
- Atlantic WORLDS AWAY—Pablo Cruise—

BUT SERIOUSLY, FOLKS-

Joe Walsh—Asylum DARKNESS ON THE EDGE OF TOWN -Bruce Springsteen-Col STRANGER IN TOWN-Bob Seger

Arista OCTAVE—Moody Blues—London STREET-LEGAL—Bob Dylan—Col NIGHTWATCH—Kenny Loggins— Col

KPFT-FM/HOUSTON

- ADDS: A TOUCH ON THE RAINY SIDE
- Jesse Winchester—Bearsville AMERICANA—Leon Russell— Paradise BLACKBIRD-Mose Jones-RCA
- BOP SESSION-Dizzy Gillespie Sonnet HEARTS OF STONE-Stoneground
- WB MORE SONGS-Talking Heads-
- Sire NEVER EVEN THOUGHT—
- Colin Blunstone-Rocket THE BEST OF MAYNARD FERGUSON
- ---Col YOU SEND ME---Roy Ayers---

HEAVY ACTION (airplay in descending order): PETER GABRIEL—Atlantic DAVID GILMOUR—Col MISFITS—The Kinks—Arista SUNLIGHT—Herbie Hancock—Col EASY—Grant Green—Versatile PAT METHENY GROUP—ECM

SONGS & STORIES— Shel Silverstein—Parachute

THE ESSENTIAL JIM! HENDRIX-MORE SONGS-Talking Heads-NOW-Eric Kloss-Muse

KBPI-FM/DENVER

ADDS: LIFE BEYOND L.A. - Ambrosia-WHO ARE YOU/HAD ENOUGH

(single)—The Who---Polydor (import)

HEAVY ACTION (airplay, sales, phones in descending order): SOME GIRLS—Rolling Stones— Rolling Stones---DOUBLE VISION-Foreigner-STRANGER IN TOWN-Bob Seger-Capitol WORLDS AWAY—Pablo Cruise-

BUT SERIOUSLY, FOLKS-Joe Walsh—Asylum EARTH—Jefferson Starship—Grunt NOT SHY—Walter Egan—Col DARKNESS ON THE EDGE OF TOWN —Bruce Springsteen—Col TOBY BEAU—RCA STREET-LEGAL—Bob Dylan—Col

KOME-FM/SAN JOSE ADDS:

APPROVED BY THE MOTORS-The Motors—Virgin CARLENE CARTER—WB LOVE ME AGAIN—Rita Coolidge-A&M NESTED—Loura Nyro—Col WHATEVER HAPPENED—Chris Rea WHITE, HOT & BLUE-Johnny

Winter-Blue Sky

HEAVY ACTION (airplay, sales in descending order): SOME GIRLS-Rolling Stones-Rolling Stones STRANGER IN TOWN—Bob Seger—

Capitol BUT SERIOUSLY, FOLKS— Joe Walsh—Asylum DARKNESS ON THE EDGE OF TOWN

-Bruce Springsteen-Col WORLDS AWAY-Pablo Cruise-DOUBLE VISION—Foreigner-

YOU'RE GONNA GET IT—Tom Petty & Heartbreakers—Shelter DAVID GILMOUR—Col MISFITS—The Kinks—Arista OCTAVE—Moody Blues—London

KWST-FM/LOS ANGELES ADDS:

- THICK AS THIEVES-Trooper-MCA WHO ARE YOU/HAD ENOUGH
- (single)—The Who—Polydor (import)
- HEAVY ACTION (airplay, sales, priones in descending order): SOME GIRLS-Rolling Stones-
- Rolling Stones STRANGER IN TOWN—Bob Seger-DOUBLE VISION—Foreigner
- BUT SERIOUSLY, FOLKS—Joe Walsh
- DARKNESS ON THE EDGE OF TOWN
- ---Bruce Springsteen-Co LIGHTS FROM THE VALLEY---Chilliwack—Mushroom STONEBOLT—Parachute MARIPOSA DE ORO-Dove Mason
- NIGHTWATCH—Kenny Loggins—

KMET-FM/LOS ANGELES

ADDS: MY LOVE (single)---Robin Trower-PETER GABRIEL-Atlantic

HEAVY ACTION (airplay in descending order):

SOME GIRLS-Rolling Stones-Rolling Stones DOUBLE VISION—Foreigner-

DARKNESS ON THE EDGE OF TOWN -Bruce Springsteen-Col HEAVEN TONIGHT-Cheap Trick-

Epic YOU'RE GONNA GET IT-Tom

Petty & Heartbreakers—Shelter WHO ARE YOU/HAD ENOUGH (single)-The Who-Polydor

(import) THE CARS—Elektra STONE BLUE—Foghat—Bearsville EDDIE MONEY—Col

KSAN-FM/

SAN FRANCISCO ADDS: AT THE THIRD STROKE-RUSS

Ballard BOBBY CALDWELL—Clouds HOTELS, MOTELS & ROADSHOWS—

Capricorn NEXT OF KIHN—Greg Kihn—

Beserkley PAT METHENY GROUP—ECM SEE FOREVER EYES—Prism— Ariola

SHOTS FROM A COLD NIGHTMARE -Moon Martin-Capitol THICK AS THIEVES-Trooper-MCA

HEAVY ACTION (airplay in descending order): SOME GIRLS—Rolling Stones—

Rolling Stones THE CARS—Elektra APPROVED BY THE MOTORS—

The Motors---Virgin HEAVEN TONIGHT----Cheap Trick----

Epic URBAN DESIRE---Genya Ravan---20th Century YOU'RE GONNA GET IT-Tom

Petty & Heartbreakers—Shelter MISFITS—The Kinks—Arista ALL NIGHT LONG—Sammy

Hagar—Capitol DARKNESS ON THE EDGE OF TOWN -Bruce Springsteen-Col STRANGER IN TOWN-Bob Seger

KZEL-FM/EUGENE

ADDS: AMERICANA-Leon Russell-Paradise FRIENDS—Chick Corea—Polydor GABRIEL—Epic LIFE BEYOND L.A.---Ambrosia---WB MORE SONGS—Talking Heads— NEVER EVEN THOUGHT-Colin Blunstone—Rocket NEXT OF KIHN—Greg Kihn—

Beserkley

Savoy Brown—London SUPERSTAR—Bob McGilpin---Butterfly

HEAVY ACTION (airplay, sales,

BUT SERIOUSLY, FOLKS Joe Walsh—Asylum DARKNESS ON THE EDGE OF TOWN -Bruce Springsteen-Col DOUBLE VISION--Foreigner-Atlantic HEAVEN TONIGHT—Cheap Trick

NOT SHY—Walter Egan—Col

SOME GIRLS—Rolling Stones—

A&M

KZAM-FM.

Rolling Stones THE CARS—Elektra WORLDS AWAY—Pablo Cruise—

39 stations reporting this week. In addition to those printed are:

WCOZ-FM; WPLR-FM; WSAN-AM; WKLS-FM; WORI-FM; WOSR-FM; WKDF-FM; WQFM-FM; CHUM-FM; KLOL-FM; KGB-FM; KZAP-FM;

THE SINGLES CHART 1500

AUGUST 12, 1978

AUG. AUG

- 101 114 GOT TO HAVE LOVING DON RAY/Polydor 14489 (Cerrone/D. Ray, SACEM) 102 102 IT'S REALLY YOU TARNEY SPENCER BAND/A&M 2049 (ATV/ Braintree, BMI) (Spurtree/Cotillion, BMI)
- 103 105 WILD IN THE STREETS BRITISH LIONS/RSO 898 (Castle Hill/ Sheepshead Bay, ASCAP)
- 104 YOU OVERWHELM ME ROBERT PALMER/Island 105 (WB) (Ackee, ASCAP)
- 105 106 FOR A FEW DOLLARS MORE SMOKEY/RSO 900 (Chinnichap, BMI) 106 108 ONE MORE NIGHT WITH YOU SUTHERLAND BROTHERS/Columbia 3
- 10758 (Island/Skerry, BMI) 107 117 LONG HOT SUMMER NIGHTS WENDY WALDMAN/Warner Bros. 8617
- (Irving/Moon & Stars, BMI) 108 111 REELIN' GARLAND JEFFREYS/A&M 2030 (Garland Jeffreys, ASCAP)
- 109 LOVE TO SEE YOU SMILE BOBBY BLAND/ABC 12360 (Alvert, BMI) 104
- 110 112 FIRE ROBERT GORDON WITH LINK WRAY/Private Stock 45203 (Ramrod, ASCAP)
- 111 110 SHAKER SONG SPYRO GYRA/Amherst 730 (Harlem/Crosseyed Bear, BMI) DO IT AGAIN TONIGHT LARRY GATLIN/Monument 259 112
- (First Generation, BMI) 113 119 NEVER MAKE A MOVE TOO SOON B.B. KING/ABC 12380 (Irving/
- Four Knights, BMI) 114 118 BABY, I NEED YOUR LOVE SWEET THUNDER/Fantasy-WMOT 826
- (WMOT, BMI) 115 115 I CAN'T ASK FOR ANYTHING MORE THAN YOU RICHARD TORRANCE/
- Capitol 4554 (Colgems-EMI, ASCAP) 116 120
- OUT OF THE BLUE THE BAND/Warner Bros. 8592 (Medicine Hat, ASCAP) BLUE SKIES WILLIE NELSON/Columbia 3 10784 (Irving Berlin, ASCAP) 117
- BEAUTY SCHOOL DROPOUT FRANKIE AVALON/De-Lite 907 (Mercury) 118 123 (Edwin Monis, ASCAP)
- SET THE WORLD ON FIRE LIAR/Bearsville 0328 (WB) (Chappell, ASCAP) 119 120 TAKIN' IT EASY SEALS & CROFTS/Warner Bros. 8639 (Phillips-
- McLeod/Bone Tone, ASCAP) STAND BY ME POUSETTE-DART BAND/Capitol 4590 (Trio/Belinda, 121 116 ADT, BMI)
- 122 125 FIRST IMPRESSIONS THE STYLISTICS/Mercury 7 4006 (Teddy Randazzo, BMD
- 123 2 3 KIND OF LOVE WILD CHERRY/Epic/Sweet City 8 50551 124 1 (Bema/RWP, ASCAP)
- 124 126 YOUNGBLOOD (LIVIN' IN THE STREETS) WAR/United Artists 1213 (Far Out, ASCAP)
- 125 127 MY RADIO SURE SOUNDS GOOD TO ME LARRY GRAHAM & GRAHAM CENTRAL STATION/Warner Bros. 8602 (Nineteen Eighty Foe, BMI)
- DANCE (DISCO HEAT) SYLVESTER/Fantasy 827 (Jobete, ASCAP) 126 130 (Sheepshead Bay, ASCAP)
- 127 THIS IS YOUR LIFE NORMAN CONNORS/Arista 0343 (Jobete, ASCAP) 128
- 128 121 HEARTBREAKER NANTUCKET/Epic 8 50556 (Nantucket, ASCAP)
- 129 109 NOW YOU SEE 'EM, NOW YOU DON'T ROY HEAD/ABC 12346 (Tree, BMI)
- 130 132 (THEMES FROM) JAWS II FLYER/MCA 40927 (Duchess, BMI)
- 131 GROOVE WITH YOU ISLEY BROS./T-Neck 2277 (CBS) (Boving, ASCAP) 131
- 132 134 LOVE BROUGHT ME BACK D.J. ROGERS/Columbia 3 10754 (Circle R, ASCAP) 133 ARMS OF MARY CHILLIWACK/Mushroom 7033 (Island, BMI)
- 134 138
- CASTLES OF SAND JERMAINE JACKSON/Motown 1441 (Jobete, ASCAP) LOVE STOP AIRWAVES/A&M 2056 (Almo, ASCAP) 135 136
- 136 139 STELLAR FUNGK SLAVE/Cotillion 44238 (Atl)
- 137 140 SUN IS HERE SUN/Capitol 4587 (Glenwood & Dentente, ASCAP)
- 138 142 SOFT AND WET PRINCE/Warner Bros. 8619 (Prince)
- 139 143 SUPER WOMAN DELLS/ABC 12386 (Groovesville/Razzle Dazzle, BMI)
- THINK IT OVER CISSY HOUSTON/Private Stock 204 (Sumac, BMI) 140 144
- 141 BLAME IT ON THE BOOGIE MICK JACKSON/Atlantic 7091 (Global, ASCAPI
- 142 LADY BLUE GEORGE BENSON/Warner Bros. 8604 (Teddy Jack, BMI) 143 135 MIDTOWN AMERICAN MAIN STREET GANG DION/Lifesong 9 1770 (CBS) (Blendingwell/Line/Megabucks, ASCAP)
- THIS NIGHT WON'T LAST FOREVER BILL LaBOUNTY/Warner/Curb 8529 144 137 (Captain Crystal, BMI)
- 145 129 SUITCASE LIFE RICHARD SUPA/Polydor 1449 (Colgems-EMI/Glory, ASCAP) LET ME TAKE YOU IN MY ARMS AGIAN JAMES DARREN/RCA 11316 146
- (Stone Bridge, ASCAP) I HAVE NEVER BEEN IN LOVE BEFORE JOHN MILES/Arista 0331 147
- (British Rocket) 148 OUR LOVE WILL SURVIVE MEMPHIS HORNS/RCA 11309 (Memphis Fire/ Six Continents/Knock Wood, BMI)
- READY OR NOT DEBORAH WASHINGTON/Ariola 7700 (United Artists, 149 ASCAP
- GOD KNOWS DEBBY BOONE/Warner/Curb 8554 (Irving/Braintree/ 150 113 Bolde's/Peter Noone, BMI)

ALPHABETICAL LISTING SINGLES CHART **PRODUCER. PUBLISHER. LICENSEE**

17

3

33

15

58

81

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T

AIN'T NOTHING GONNA KEEP ME		1 MAGNET AND STEEL Walter Egan (Melody
FROM YOU Barry Gibb, Karl Richardson & Alby Galuten (Stigwood, BMI)	50	Deluxe/Sweet/Seldak, ASCAP)
ALL I SEE IS YOUR FACE M. McCauley		MISS YOU The Glimmer Twins (Colgems- EMI, ASCAP)
& F. Mollin (Welback, ASCAP) ALMOST LIKE BEING IN LOVE B.	77	MR. BLUE SKY Jeff Lynne (Unart/Jet,
Maher & S. Gibson (United Artists,		BMI) MY ANGEL BABY Sean Delancy (Texongs/
No licensee)	92	BoMass, BMI)
AN EVERLASTING LOVE Barry Gibb, Alby Galuten & Karl Richardson		NEW ORLEANS LADIES Leon S. Medica (Break of Dawn, BMI)
(Stigwood/Unichappell, BMI)	19	RAISE A LITTLE HELL Randy Bachman
A ROLL 'N ROLL FANTASY R. Davies (Davray, BMI)	53	(Survivor/Top Soil, BMI)
BACK IN MY ARMS AGAIN Holland,		READY OR NOT Nick DeCaro (United Artists, ASCAP)
Dozier & Holland (Jobete, ASCAP)	90	REMINISCING John Boyland & group
BAKER STREET Hugh Murphy & Gerry Rafferty (Hudson Bay, BMI)	13	(Screen Gems-EMI, BMI) RIGHT DOWN THE LINE Hugh Murphy
BLUER THAN BLUE Brent Maher &		& Gerry Rafferty (Hudson Bay, BMI)
Steve Gibson (Springcreek/Let There Be, ASCAP)	37	RIVERS OF BABYLON Frank Farian (Al
BOOGIE, OOGIE OOGIE (Fonce & Larry	0,	Gallico/Ackee, BMI-ASCAP)
Mizell (Conducive/On Time, BMI)	9	Halverson (Baby Chick)
BREAK IT TO THEM GENTLY B. Cummings (Shillelaugh, BMI)	82	RUNAWAY Larry Cox & group (Diamondback, BMI)
CALIFORNIA NIGHTS D. Mackay, Scott		SATURDAY N. Rodgers & B. Edwards
& Wolf (Mam, ASCAP)	91	(Chic, BMI)
Rundgren (Earmark, BMI)	47	SHADOW DANCING Barry Gibb, Karl Richardson & Alby Galuten
CLOSE THE DOOR Kenneth Gamble &		(Stigwood/Unichappell, BMI)
Leon Huff (Mighty Three, BMI)	25	SHAKE AND D'ANCE WITH ME Skip Scarborough (Valle-Joe, BMI)
COME TOGETHER Jack Douglas & George Martin (Maclen, BMI)	72	SHAME Warren R. Schatz (Dynatone/
COPACABANA (AT THE COPA) Ron Dante		Belinda/Unichappell, BMI)
& Barry Manilow (Kamakazee/ Appoggiatura Camp Songs, BMI)	6	SHE LOVES TO BE IN LOVE T. Thomas, J. Colbeck & E. Organ (Heavy, BMI)
DANCE WITH ME Cory Wade (Sherlyn/		SHE'S ALWAYS A WOMAN Phil Ramone
Decible, BMI)	46	(Joelsongs, BMI)
DON'T PITY ME Van McCoy (Van McCoy/ Tamerlane, BMI)	84	SONGBIRD Gary Klein (Manhattan Island/ Diana, BMI/Intersong, U.S.A., ASCAP)
FLYIN' Bruce Fairbairn (Squamish/Corinth,		STAY Jackson Browne (Cherio, BMI)
FOOL (IF YOU THINK IT'S OVER) Gus	98	STILL THE SAME Bob Seger & Punch (Gear, ASCAP)
Dudgeon (Magnet/Sole Selling Agent/		STEPIN' IN A SLIDE ZONE Tony Clarke
Interworld, no licensee listed)	27	(Johnsongs, ASCAP)
GET OFF Cory Wade (Sherlyn, BMI/ Lindseyanne, BMI)	41	STUFF LIKE THAT Quincy Jones (Yellow Brick Road/Nick-O-Val, ASCAP)
GOT TO GET YOU INTO MY LIFE		SUMMER NIGHTS Louis S. Louis (Edwin
GPEASE Barry Citch Albu Calutan 8	28	Morris)
GREASE Barry Gibb, Alby Galuten & Karl Richardson (Stigwood/Unichappell,		SURRENDER Tom Werman (Screen Gems- EMI/Adult, BMI)
BM1)	1	SWEET LIFE Phil Benton & Paul Davis
HE'S SO FINE Phil & Mitch Margo/ Amron Halpern (Bright Tunes, ASCAP)	83	(Webb IV, BMI/Tanta Chappell, ASCAP) TAKE A CHANCE ON ME Benny Anderson
HOLDING ON (WHEN LOVE IS GONE)		& Bjorn Ulvaeus (Artwork, ASCAP)
Bobby Martin (Almo/McRovscod, ASCAP)	65	TAKE ME I'M YOURS Michael Henderson (Electrocord, ASCAP)
HOLLYWOOD NIGHTS B. Seger (Gear,		TALKING IN YOUR SLEEP Allen Reynolds
ASCAP)	54	(Chriswood, BMI)
HOPELESSLY DEVOTED TO YOU John Farrar (Stigwood/John Farrar/Ensign,		THANK GOD IT'S FRIDAY Alec R. Costandinos (Cafe Americana/C.P.
BMI)	18	Fefee, ASCAP)
HOT BLOODED K. Olsen, M. Jones, J. McDonald (Somerset/Evansongs/		THE GROOVE LINE Barry Blue (Almo/ Tincabell, ASCAP)
WB, ASCAP)	10	THERE'S NO SURF IN CLEVELAND Eric
HOT CHILD IN A CITY Mike Chapman (Beechwood, BMI)	29	Carmen (Camex, BMI)
IF YOU'RE READY (HERE IT COMES)		THINK IT OVER Gary Klein (Kengorus, ASCAP)
Michael Stokes (Desert Moon, BMÍ/ D'esert Rain, ASCAP)	83	THREE TIMES A LADY J. Carmichael/
IF YOU WANNA DO A DANCE Thom	00	Commodores (Jobete/Commodores, ASCAP)
Bell (Mighty Three, BMI)	59	TIME FOR ME TO FLY Kevin Cronin.
I LIKE GIRLS By Group (Clita, BMI) I LOVE THE NIGHTLIFE (DISCO ROUND)	86	Gary Richrath & Paul Grupp (Fate, ASCAP)
S. Buckingham (Lowery, BMI)	76	TWO OUT OF THREE AIN'T BAD Todd
I NEED TO KNOW Denny Cordell, Noah Shark & Tom Petty (Skyhill BMI)	55	Rundgren (Edward B. Marks/Neverland Peg, BM1)
Shark & Tom Petty (Skyhill, BMI) I WILL STILL LOVE YOU W. Stewart &	55	TWO TICKETS TO PARADISE Bruce
I.C. Philips (WB, ASCAP)	80	Botnick (Grainoca, BMI)
I'M NOT GONNA LET IT BOTHER ME TONIGHT Buddy Buie (Low-Sal, BMI)	22	USE TA BE MY GIRL Kenneth Gamble & Leon Huff (Mighty Three, BMI)
IT'S A HEARTACHE David Mackay/Scott		VICTIM Dave Crawford (Daan, ASCAP)
& Wolfe (Pi-Gem, BMI)	39	WHENEVER I CALL YOU "FRIEND" Bob James (Milk Money, ASCAP)
IT'S BETTER THAN GOOD TIME T. Macaulay (Macaulay/Almo, ASCAP)	85	WILL YOU LOVE ME TOMORROW Dave
I'VE HAD ENOUGH Paul McCartney	-	Mason & Ron Nevison (Screen Gems- EMI, BMI)
(MPL/ATV, BMI)	38	WITHOUT YOU M. Flicker (Warner Bros.,
JUST WHAT I NEEDED Roy Thomas Baker (Lido, BMI)	51	ASCAP)
KING TUT William E. McEuen (Colorado,		YOU David Anderle (Beechwood/Snow, BMI)
ASCAP) KISS YOU ALL OVER Rick Chinn & Mike	16	YOU Trevor Howard (Island, BMI)
Chapman (Chinnichap/Careers, BMI)	21	YOU AND I Rick James & Art Stewart (Stone Diamond, BMI)
LAST DANCE Giorgio Moroder (Primus Arista/Oloa BMI)		YOU BELONG TO ME Arif Mardin (Snug/
Arista/Olga, BMI) LIFE'S BEEN GOOD Bob Szymczyk (Wow	4	C'est, ASCAP)
& Flutter, ASCAP)	11	YOU NEEDED ME Jim Ed Norman (Chappell/Ironside, ASCAP)
LOVE IS IN THE AIR Vanda & Young (Edwards B. Marks, BMI)	45	YOU'RE A PART OF ME Steve Gibson
LOVE OR SOMETHING LIKE IT Larry	-3	(Brown Shoes/Chappell, ASCAP)
Butler (M-3/Cherry Lane, ASCAP)	43	YOU'RE ALL I NEED TO GET BY Jack Gold (Jobete, ASCAP)
LOVE THEME FROM 'EYES OF LAURA MARS' (PRISONER) Just Over The		YOU'RE THE LOVE Louis Shelton (David
Bridge/Diana, BMI	61	Batteau, ASCAP/Dawnbreaker/Oaktree, BMI)
LOVE WILL FIND A WAY Bill Schnee (Irving/Pablo Cruise, BMI)	8	YOU'RE THE ONE THAT I WANT John
MACHO MAN Jacques Morali (Can't Stop,	- 1	Farrar (Stigwood/John Farrar/Ensign
BMI)	31	BMI)



The new hit single from the Album

"Street Player"



Produced by Rufus and Roy Hallee HIZGERALD-AFTLEV 3









Management: Irving Azoff, Front Line Management



Dialogue (Continued from page 27)

Md.] have been involved in going through diaries for so many years that if you ever saw . . . our manual of instruction, you have to have a dot on an i or else it's an I. These are the kinds of things that you have to develop over the years.

We intend, by the way, by next year to come out with a procedure whereby we publish what we're going to do in advance of a survey. So if somebody says "FM 104 is my slogan," we would tell you, Mr. Station, that any entries to FM 104 in this area are going to be credited to you and only you, or, you have a conflict with another station, and either you resolve it before the survey or this is what we'll do.

RW: In San Diego, you've permitted all the radio stations to air messages urging listeners to fill out their Arbitron diaries and return them. How did that come about?

Aurichio: It's a gentle reminder that says, 'Right now you are listening to . . . Remember to fill out your diary accurately, truthfully, and return it at the end of the survey period.' That's how clean some of the announcements have been. Academically you can't think that that kind of announcement is bad. It's the add-ons that become a problem, and from our point of view we have been against this kind of announcement because of the policing job that has to go on. What's to prevent someone from running a little jingle up front, or saying, "Realize that the more listening you enter, the more my kids will eat," or something of that nature?

We felt that we ought to put this thing to bed. And if the industry could come up with a standard statement, and say, this is the way it should be done, then we would have no objections, as long as everyone adhered to it. What the San Diego broadcasters said was, "We will do that. We will prepare our own announcement, and you find out if it makes more complete listening entries in the diary, and you find out if you get a better return rate." So we said we'd try it. I'm still afraid of the policing aspect of it, but if in fact it has a beneficial impact on our service, then we'd be doggone fools not to take a look at it. Because it may be a way of getting more sample for no additional increase in cost.

So we're testing it now. There will be two two-week surveys. The first two weeks there will be no announcements; then the second two weeks we'll have the announcements, so we have a direct comparison. Assuming it works, then comes the difficult partsetting up some kind of standard, some kind of policing operation to control this thing. I don't think that's something that Arbitron can do by itself. I can tell you that these fellows [in San Diego] are monitoring one another like crazy.

RW: Has Arbitron considered involving itself in the sort of call-out music research that many radio stations are now using?

Aurichio: As a matter of fact, I have two proposals on my desk from people in our company that have felt that this is an important area of expansion for us. The idea is to go back to the diary-keeper and actually ask them for attitudinal information about music. Music is so selective, though, I don't know if we have a disciplined technique that can be used to cross all markets to be able to compile information. But it can be done reasonably easily. Two weeks after the survey period we could send a questionnaire, and have people do a rating of artists or records. It's my understanding, though, that it's the type of service that you really have to do monthly, because things change so fast that you have to be able to do it on a monthly basis and get the information into the hands of the programmer

Meadowlark Lemon To Casablanca



Larry Harris, senior vice president of Casablanca Records and FilmWorks, has an nounced the signing of Harlem Globetrotter Meadowlark Lemon. His first solo album, produced by the team of Dalton and Dubarri, is set for release in January. Shown from left: Larry Harris; Meadowlark Lemon; Randy Phillips, manager; Cecil Holmes, Casablanca senior vice president.

pretty quickly. So it becomes more of a pragmatic thing, of how can we respond to that need quickly, across the country, to be able to develop a service like that. I don't know how far we're going to go with it.

RW: Where is Arbitron Radio heading? Are there more areas that you'd like to be involved with?

Aurichio: Our most important product is our credibility, and we must be able to react along with the industry to give as good a measurement as we possibly can. It doesn't do anybody any good to keep fragmenting that information to the extent that we see tremendous inconsistencies in the data. So the thing we're trying to achieve more than anything else to maintain that credibility is to go more toward accuracy and for consistency of information.

Put that aside, because that's the prime consideration of the company. Arbitron succeeds only by the radio industry succeeding, and I speak for Arbitron Radio—of course the television end will think differently. But I'm married to radio. Our rate card is structured to the way the industry moves, and our sole growth, other than new areas, is going to come from the radio business succeeding. The more money radio stations make, the more money we will make. Not in the same proportion, but we will make more money. So 1 think our interest at this point in time is more toward how can we get more money into the radio medium.

We have talked to agency people about the idea of getting some major advertisers involved with us in terms of measuring the impact of radio versus other media, be it magazines or television. I don't think we're going to knock television off, but we certainly think television has led the way in terms of getting more money. Their rates are going like skyrockets as compared with radio stations'.

We've got to do more toward not having radio guys killing one another but working together to bring more money into the business. We're in a position where our numbers have helped people compete, but maybe it's gone a little too far. Maybe all we've done is to create a fantastically competitive tool for radio stations to divide the pie in a fragmented fashion. The question now is, how do we make the pie bigger? If we could get a General Foods or a Procter & Gamble to understand the value of radio compared with other media, and sink \$10 million into radio in their planning and budget, the impact on all of radio has got to be fantastic. I think that's our interest. Our interest is in the impact of radio versus other media, and our interest is developing information that's going to help radio attack those kinds of customers that are not in radio today, locally, that are probably heavy newspaper guys. We had an opportunity to go into the newspaper rating business, and the position that we took is, that's a conflict. We're in the broadcasting business.

CAM Re-Inks Carmen



Carmen has re-signed his contract Eric with CAM Productions as a composer/ artist and extended his commitment with an exclusive agreement to do independent production. A new single from the ex-Raspberries singer, "Change Of "Change has just been released with an Heart," album to follow shortly. Shown here are Carmen (left) and CAM president and general manager Victor Benedetto.

Polydor Ups Weisman

■ NEW YORK — Fred Weisman has been appointed eastern regional promotion manager for Polydor Incorporated, it was announced by Jerry Jaffe, national director of promotion.

Weisman was formerly the New York local promotion man for the label.

Private Stock Bows Videotape Program

NEW YORK—Harold Sulman, vice president, sales and advertising at Private Stock Records, has announced that the company is embarking on an extensive instore promotion campaign to coordinate with its radio and newspaper promotions.

In response to increasing demand from retailers for visual product, Private Stock has prepared a 22-minute videotape of artists Rosetta Stone, Michael Zager, and Walter Murphy, for distribution to outlets beginning early in August. More than three dozen copies of the tape in 1/2" and 3/4" casettes will debut in chain stores such as Peaches nationally. Sam Goody's in New York, and Brass Ear in the northwest, and will be used on a constant-run basis for customer viewing. The tapes will periodically be replaced by tapes featuring other artists.

The Walter Murphy segment was edited by Todd Rundgreen.

"Let's All Chant" by Michael Zager is currently featured on the sound track for the Columbia film "The Eyes of Laura Mars."





UNITED ARTISTS RECORDS

Barrie, After the first couple of Bars we knew you'd be a hit. Artie, Jerry, and the New United Artists Records.





The Record Bar has come a long way

What's the distance between a single retail record outlet in Chapel Hill, N.C. and an 80-store chain that is the nation's second largest?

Harry and Barrie Bergman and their families would probably admit they've come a long way in a decade and a half. But it's how they've traveled that distance that is extraordinary.

—As their stores have multiplied, the Bergmans have acquired an enviable reputation as creative, innovative retailers, concerned

about the well-being of their industry as well as that of their own operation.

—Barrie Bergman has held various positions with the National Association of Recording Merchandisers, including the NARM presidency, and has become known as one of record retailing's most thoughtful spokesmen.

—The Record Bar people are among the best in-store merchandisers we have. Their stores have set the standard for mall-type record outlets, and they are unmatched in their efforts to break new artists through in-store play and display.

Through all this rapid growth, the Bergmans have succeeded remarkably in keeping the air of a family business about their company. The Record Bar employee's sense of belonging pays dividends that go beyond each year's bottom line.

Record World is proud to salute the Record Bar family—the example they set deserves to be followed even more widely.





The Record Bar Story: A Commitment To Excellence

BV WALTER CAMPBELL

The Bergman family entered into the record business as an offshoot of Harry Bergman's gro-cery business in 1945. Beginning with a juke box operation, called Carolina Music Service (located in Durham), Bergman began what has now evolved into the 80store chain of Record Bar outlets.

"We used to buy 88 units of records, they were the 78s originally, one for each juke box. And then we found we could sell a few new ones," Bergman recalls. "So we began to buy 100 of each number, and we would sell off the 12 extra units to retail people who had been buying used records off juke boxes."

From those 12 extra units sold came Musicland, a retail record operation next door to the juke box operation, operated until 1957. Bergman then liquidated the wholesale grocery and got out of the juke box business, "but we had enough exposure to recorded music to know that there was a future in it.

"In 1960, when we bought the original Record Bar from my wife's brother, we put that knowledge that we had gathered for 12 years in the juke box business to work in building a new retail operation."

"I had worked in the Record Bar for my brother Paul for two years before we bought the first Record Bar, and I have worked in the Record Bar ever since,' Mrs. Bergman said. "From the start it was more or less a family because our children-we were very fortunate---liked the business that we were in. Barrie worked for the Record Bar for the original owner from the age of 13. Our daughter Lane has done the same thing. They came up as we all did, and stood behind the counter." As the record industry grew,

so did Record Bar, slowly at first, but picking up speed along the way. "As we could employ people outside the family to do specific jobs, we did," Bergman explains. "And that's how we were able to expand. Our formula for success that we have achieved on the basis of the people we've been able to surround ourselves with. People who could do specific jobs and do them well, better than we could ever do."

A second store was opened in 1963 in Chapel Hill, N.C., and in 1967 the Record Bar opened its third store in North Hills Shopping Center in Raleigh, N.C., where it is still doing business. Bergman's son Barrie opened that store.

"That was our first venture into a shopping center," said Harry Bergman. "Of course we liked the concept."

"We started basically opening up a couple of stores a year," Barrie Bergman continued. "And we were opening in enclosed mall shopping centers. At first we opened in enclosed malls in this small Piedmont North Carolina area. As we ran out of them, we then opened in any enclosed mall in North Carolina. And we ran out of those, so we had to move into the Southeast, and finally we moved nationally, basically following malls wherever we could get a good one."

The real surge in Record Bar's growth started around 1973 as Record Bar and the concept of indoor malls grew in the same proportions. "We were about the third chain to figure out that malls were really good places to put record stores," Bergman said.

"It is changing now," he continued. "Malls are still a great place, but there just aren't that many of them. Most of the ones out there already have record stores, us or somebody else, so we're having to diversify, opening some big operations and some small free-standing opera-

Harry R. Bergman, chairman of the board of directors of the Record Bar, Inc. tions and going back on some college campuses with some small stores. We're looking around for some other viable alternatives to malls. Our preference will still be to take a mall if we can get them, but they're not building that many and there just aren't enough of them. We're still taking about 10 of those a year and maybe five of the other kind."

A new format for Record Bar, the "superstore," called Tracks, opened last year in Norfolk, Va., and plans are for more in the tuture. Tracks covers a total of 10,2000 square feet with a sales space of approximately 8,600 square feet. A similar 6,500 square foot store, located in Mobile, Ala., opened July 19, but retained the Record Bar name, "because of the name already established in the area," according to Bergman.

The Mobile store brings the Record Bar total to 80, including the Tracks store. Several stores will soon be added to the list including locations in Hickory, N.C., and Florence, Ala., both set to open in August, and a location in Nashville, Tenn., set to open in September.

"We'd like to open 15 to 20 stores a year for the next five years," Bergman said, "and for my future I'd like to try it on the manufacturing side one of these days. That's pretty much where I'd like to end up; of course 1 like what I'm doing, and I certainly can't complain about it. It would depend on the opportunity, whatever arose at this point."

Meanwhile, the future of Record Bar is nothing but growth, according to both Barrie and Harry Bergman. "By fall of 1982, we project 125 conventional Record Bar stores and 12 Tracks stores," Harry Bergman predicts. "The projected sales volume is approximately \$90 million."

'We projected our best year ever this year, and we're going to beat it by 50 percent. That's bottom line net profit dollars," Barrie Bergman said. In 18 years Record Bar has increased its first year 350 times in sales, and if the past few years is any indication, that increase should accelerate even faster.

BAR

The first Record Bar store was located in downtown Durham, N.C. It has since been torn down, and Record Bar has another store in the downtown Durham area.

RECORD WORLD AUGUST 12, 1978 SECTION II

CONGRATULATIONS RECORD BAR

Thanks for your continued support!





Agenda of Record Bar Convention

Nashville, Tennessee

Sunday, August 6th 6:00 p.m. — Welcome 6:30 p.m. to 7:30 p.m.— WEA Presentation 7:30 p.m. to 8:15 p.m.— Cocktails 8:15 p.m. to 9:15 p.m.— Dinner & Entertainment							
Monday, August 7th 10:00 a.m. to 12 noon — Presentations by MCA, Motown and A&M							
12 noon to 1:00 p.m.—Buffet Lunch 1:30 p.m. to 5:30 p.m.—Bus to Opry House and Bradley's Barn 6:30 p.m. to 7:30 p.m.—Polygram Presentation 7:30 p.m. to 8:15 p.m.—Cocktails 8:15 p.m. to 9:15 p.m.—Dinner & Entertainment by AC/DC, Creed, & Le Roux							
Tuesday, August 8th							
 10:00 a.m. to 12 noon — Christmas Presentation & Merchandising Panel featuring Russ Bach of WEA, Oscar Arslanian of Capitol, Larry Golinski of Columbia, Eddie Gilreath of Warner Brothers, and Dave Wheeler of RCA. 12:15 p.m. to 1:15 p.m.—Buffet lunch with entertainment by Joe Ely 1:30 p.m. to 4:30 p.m.—Presentation by RCA, Capitol, ABC, GRT, and Disneyland 							
6.00 pm to 7.00 pm — Cocktails							
7:00 p.m. to 8:15 p.m.—Dinner with entertainment by Helen Schneider and The Cooper Brothers 8:30 p.m. to 12:30 a.m.—GRT Casino Night							
Wednesday, August 9th							
10:00 a.m. to 10:30 a.m.—CBS Presentation 10:30 a.m. to 12 noon —Record Bar General Session with Financial Reports 12:15 p.m. to 1:15 p.m.—Lunch Free Afternoon (with tickets to Opry Land)							
3:00 p.m. to 6:00 p.m.— Tennis Tournament 6:30 p.m. to 7:30 p.m.— Cocktails							
7:30 p.m. to 9:00 p.m.—Dinner & Awards Presentation with entertainment by The Mighty Clouds of Joy, The Oak Ridge Boys and Walter Egan							



AmericanRadioHistory.Com

To our friends at Record Bar: 15 years feels so good!

Warm wishes from all of us at A&M





Barrie Bergman On The Retail Revolution

By DAVID McGEE

■ Year in and year out Record Bar is one of the industry's most profitable retail organizations. From a small one-store operation that began in 1960 in Durham, North Carolina, Record Bar now boasts 80 stores, most located in the south and southeastern portions of the country. Current projections call for a total of 125 stores to be in operation by 1982. Moreover, Record Bar has entered the world of superstore retailing with the opening last year of the first of its (projected) fifteen 10,000 square foot Tracks stores and, more recently, with the opening of a 6500 square foot Record Bar store in Mobile, Alabama. In the following Dialogue, Record Bar president Barrie Bergman discusses the state of retailing today, superstore retailing and the growth of NARM during Joe Cohen's tenure as executive VP.

Record World: In what way has retailing changed since you opened the first Record Bar store?

Barrie Bergman: Biggest change for me personally is that I don't get to get in there and talk to the customers and work the register. I miss that a lot. I really like working in a retail record store. It's damn hard work and long hours, but I like it. I tell you, our industry until the big store came into being, had not innovated very much. We were still selling records as if it were 1950. We weren't doing a lot of different things in merchandising, promotion or anything. I think the big stores changed some of that. Our merchandising has gotten so much better-I think that's the major change you see in the record business today-the merchandising is so much better in the stores. People just don't throw a bunch of records on the floor. They really think about how to sell them to a customer and how to get him into a store. I think that's the biggest change. Obviously the number of hits today is greater than it used to be. We don't have that one Beatle album or whatever that everything builds around. Don't give me something that sells for three weeks and dies. That's not good for any of us. You need a long term selling hit. I think our industry is figuring out that just because it's two weeks old you don't throw it in the trash can. That was a very important lesson for our industry to learn. We're a fast industry and everybody knows it, but we don't have to be that fast. The ability to work an album for a year, for a manufacturer to just come back and come back the way A&M did with Frampton, and all of a sudden last Christmas to come back out and do some TV, that's just plain old good-marketing. And that's why they're selling six million copies where they used to sell a million and a half.

RW: Do you believe there's an upper limit to how much you can charge for a record?

Bergman: No. Not that I see. Pricing has been the biggest ill of the industry. Everybody's been talking about it for years. The biggest ill isn't cheap prices but the talk about them all the time. Nobody talks about merchandising, nobody talks about marketing. They just talk about the price. That kind of stuff is out. Selling a great productpeople go into a bookstore and buy "Roots" for 14 dollars or whatever the hell it was, and nobody says a word. Because the damn bookstores don't slap prices all over the window. When you hear a spot for a book you don't see anything about the price. You hear something about the content. It's a whole different sell, and that's why I think they've been so successful at keeping profit margins up and we've been so poor at it. But I think a couple of guys are learning. Tommy Heiman does a fine job of that. He doesn't advertise price like that. I'm not sure I agree with that totally, but it's a start. It's not a bad idea. We had a lot of wars in the business for awhile started by people who didn't really believe in the integrity of the music. They might just as well have been selling potatoes. They lost sight of what they were doing. You're still selling music; you're still selling happiness to people. You don't have to talk about the price of it all the time. People are obviously interested in what something costs, but they come in to buy music.

RW: What is the major issue today for retailers? Pricing?

Bergman: Most retailers are realizing that you have to charge a reasonable price for your goods and if you don't do that you won't be



Barrie Bergman

around very long. I think in the last year that the labels, while raising some prices, have tried to grab a little bit from us—not just charge the consumer but grab some from the merchandisers. That's a very bad policy and a very short-term view of the world. Some of these people just do not understand what merchandising at the street level is all about. Some of them are beginning to realize that they can't just stick with the kind of pricing policies they've come with this year.

RW: What is the future of small retailers, with so many chains expanding nationally now? What about the guy who wants to go into the record business and have maybe only one store. Is he history?

Bergman: Not at all. The one store entrepreneur can, in fact, outperform a company like ours on a P and L basis. He can kill us. If he gets in there and really hustles and sells hard, he can do better. He can make more money. Maybe he doesn't do as high volume, but he doesn't need to because his percentage is going to be better. He can just affect so much. Nobody's really sure why, but we just know it's true. We've got a couple of people who were in our company and have gone on to open one or two stores of their own and they're doing extremely well. I'm not trying to put a bunch of people in the retail business as competitors, but that kind of guy, if he's smart, enterprising and wants to work hard can do very well in the retail business and make himself a good living. He's got to hustle, got to work long hours, but he'll make some money. That'll never change, as long as they can get that entry. And as I said, the ease of entry is the most amazing thing about our industry. You go to a distributor and buy some records and you're there. That's a very good and a very bad thing at the same time. I think as long as those people are fiscally responsible it's good for the industry, because they sell a lot of records.

RW: It's been almost a year since you opened the first Tracks store. When we talked last year you suggested that superstore retailing was a very profitable way of doing business at the moment. What are your feelings regarding superstore retailing now? Do you stand by what you said last year?

Bergman: I think it's still pretty good. We know that we can make a lot more money per dollar gross in our small stores, without a doubt. We can do high gross dollars in our superstores, but when it comes down to the bottom line it's not nearly as good percentagewise as the smaller ones. But it's still a viable way to do business. I would prefer to have two or three or four good mall stores to one real good superstore, because, given the same dollars, mall stores will make more money. They're easier to run, easier to staff and you can charge higher dollars in a mall than you can in a superstore locations —You've got to give people a better price to come to you rather than getting them off the mall. I imagine we'll have some more superstores in the future. We just opened a store in Mobile, Alabama that's over (Continued on page 20)

RECORD WORLD AUGUST 12, 1978 SECTION II





Public Service Is Harry Bergman's Watchword

• At the age of 64, Harry Bergman is the chairman of the board of directors of Record Bar, a position which he takes as a responsibility to his family, company and community.

Bergman founded what is now the Record Bar company on September 24, 1960, when he bought an 800 square foot store from his brother in law, Paul Keyser. Having worked from the outset on the growth of Record Bar, Bergman says he has kept three business principles in mind.

"Customer service, we think, is number one in importance to growth and success," he says. Number two, we think, is availability of product at all times, being first with the new items and still maintaining catalogue that will turn. Number three, if anything goes wrong, the wrong album in the wrong sleeve, a defective or even a person that might be disappointed with what he or she bought, we will exchange it, or even make a refund sometimes. We think that customer service and adjustments policy are very important in keeping customers coming back and keeping them happy.'

Bergman emphasizes the importance of principles and sound business policies. As chairman of the board, he conducts the board of directors meetings once a month, but he has also recently gotten into public service, "putting back into society what society has meant to me and my family, and to our associates and employees."

In addition to his position as chairman of the board, Bergman now serves on the board of directors of the YMCA (chairman of the health club and a member of the finance committee), as a member of the Merchants Association, the Chamber of Commerce, the board of directors for the Multiple Sclerosis Society, the board of directors of the Childrens Classic which raises money for the pediatric ward at nearby Duke Medical Center, the board of trustees of the Beth-El Synagogue, the board of directors of the National Conference of Christians and Jews for the Piedmont, North Carolina area.

"I work hard, and I enjoy giving back to society my thanks," Bergman explains. "Record Bar is



Harry and Bertha Bergman

rocking along very well. I would like to think that whatever I had to delegate authority-wise has worked out very well, and now that has become Barrie's responsibility. Really I have the best of both worlds. I have the freedom, and yet I have the security that Record Bar offers its chairman of the board."

Bergman has been married since 1940 to his wife, Bertha, who has also worked in the Record Bar since it began. "Going back to the first few years of Record Bar, we worked very hard and long," she said, "but we enjoyed it because we were building something, and that is why we are so proud of what Record Bar is today."

"We used to have a formula," side of Bergman said. "When we would go into a market, if there were 100,000 people there we would multiply that by \$10 per person per year. We'd see \$10 million worth of business there in that market, and we now have increased that to \$15, which will just about prove out. But we won't stop with \$15. We'll sell cerned."

them \$30 if they'll let us, or we'll average out \$45 if you don't watch out."

Realistic business principles, a belief in fairness, and family unity are the things Bergman emphasizes the most, with everybody pitching in. "It's still a family concept business. Our family has six people, and we have about 850 people in our organization. So we six have surrounded ourselves with a lot of good people, and we think that's our strength all the way through.

"I'll sum it up this way. I think we're in a marvelous industry with a great future, and it's a fun occupation. Sure there are pressures, but we look at the positive side of things. We are pretty much youth - oriented, fun-oriented. And yet when there is hard work that needs doing, we work until we get the job done, and the people pitch right in. We're very proud of our people; we're very proud of our industry and basically it's just a very happy situation, as far as I'm concerned."

Record Bar by District and State

■ There are 80 stores in the Record Bar chain, divided into 10 districts, plus the giant Tracks store in Norfolk, Va. The ten districts are based on geographical location and encompass 23 states with the primary concentration in the south and southeast.

There is a supervisor for each of the districts, and there are two types of supervisors. One is a supervising manager, who represents three to six stores and manages a store himself. The other is a supervisor who represents seven to 11 stores but doen't manage a store himself.

Managing supervisors report to Record Bar sales manager Tom Roos. Supervisors report to Record Bar operations director Chris Stewart. Here is a breakdown of the districts:

District #1 includes eight stores and covers the Pennsylvania, Maryland, Indiana, Kentucky, West Virginia and Ohio areas. Supervisor for District #1 is Alan Coffeen, based in Middleton, Pa. There are four stores in District #2, which covers Rocky Mount, Greenville and Jacksonville in North Carolina, and Portsmouth, Va. Bill Joyner is the managing supervisor for District #2, based in Greenville, N.C.

The 11 stores in District #3 are all in North Carolina, including locations in Durham, Chapel Hill, Raleigh, Greensboro, Fayetteville and Winston-Salem. Minehardt Fishel is supervisor for District #3, based in Durham, hometown for the main Record Bar office.

The seven stores in District #4 are supervised by Ron Mayse, based in Charlotte, N.C. Three of the stores are in North Carolina, three in Tennessee and one in Bristol, Va.

District #5 includes nine stores, eight in South Carolina and one in Georgia. Supervisor is Robert Edgar, based in Columbia, S.C.

There are ten stores in District #6 which covers locations in Georgia, Tennessee and Alabama. The two stores in Atlanta are covered in this district. Jan Dorfman, based in Clarkston, Ga., is supervisor of District #6. Bill Day, based in Pensacola, Fla., is supervisor of the seven stores in District #7. Five of the Record Bar locations are in Florida; two are in Louisiana; and one is in Alabama.

The 11 stores in District #8 are in the Midwest. They include Record Bar stores in Kansas, Oklahoma, Minnesota, Missouri and Illinois. Brad Martin, based in Kansas City, Mo., is the supervisor for District #8.

District #9 includes five stores in Illinois and Missouri, including the St. Louis store. Michael Vassen, based in the St. Louis store, is the managing supervisor.

The Western part of the United States is included in District #10 with stores in Utah, Arizona, Colorado and New Mexico. Blake Haderlie, based in Orem, Utah, is managing supervisor for Record Bar's District #10.

The Tracks store is located in Norfolk, Va., and the general manager is Ralph King.

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David DeFravio: Employees Are People Too

By DAVID McGEE

As vice president of retail sales for Record Bar, David DeFravio admits to being Barrie Bergman's "right or left" hand man whose responsibilities include everything from designing the stores to having them built, staffing them and supervising them.

As this job description indicates, there is hardly a "typical" day for DeFravio. "There's nothing routine about my job," he claims. "For instance, a few days ago I got involved quite a bit on Christmas merchandising the aids. I've been looking at those, working with Ad-Ventures in trying to make some changes in our logo. I work with our purchasing departments as far as a new store goes and whether or not everything has been shipped, if the product has gone out, that sort of thing. I work with accounting to make sure that everything is meshing, or trying to anyway. It's hard to really sit down and tell you that I have a routine because I don't. And I'm real glad I don't.

"I travel around some too, and just see what's going on in the stores. I like to get out in the stores, and really that's where I'd rather be. This office stuff isn't really where it's at for me. It's a great office, but I just like getting out in the stores so I can be closer to the music. Getting out and talking to customers, particularly, you learn a lot more about what's going on.

"My overall philosophy is, 1 guess, a mixture of things. I like to give my people enough room to move without having to be there every minute to see what's going on. Also I really like the fact that most of our people have come up through the stores; 1 like that mobility from within."

DeFavio feels Record Bar will continue to stake its claim in small towns and small shopping malls, but also suggest that freestanding stores are an increasingly-attractive alternative. "Hopefully we'll be opening more larger stores too," he adds, "because I think they're really an important trend right now. People are becoming accustomed to shopping in larger stores.

"But I like the directon of the company. For awhile we were tryng to make it like everyone else and really just gettng our



David DeFravia

feet wet, learning what we were doing right and what we were doing wrong. And the salaries weren't too great around there, but they're getting much better. I think a lot of our people in the stores are looking at it more as a career now than just as a passing phase."

With 80 stores, Record Bar's most imposing task is to keep its high profile despite heavy competition. "You can't just look at all the stores as one," says De-Fravio. "What's going on in Charlotte, North Carolina may not be applicable at all to what's going on in Albuquerque, New Mexico and vice versa. If someone's really pushing hard on you-and we do have situations where the competition is doing everything but actually saying, 'Don't shop at the Record Bar, shop at our store'-you have to really fight, get out there and keep your market share.'

Smaller profit margins are of particular concern to DeFravio and everyone else at Record Bar, for that matter—who says this issue supercedes the debate on



A typical Record Bar mall location

whether records are being priced out of the market. "When records are up to \$7.98 list and the cost is still rising, you know that margin is being lowered just a little bit more. Our overhead is real high, particularly in these malls where you pay tremendous rents. We make a good profit, but we have a huge sales volume to make that profit. And every time we get any kind of price increase we try not to pass it on to the consumer if at all possible."

One way of holding down that price increase is through polygraph testing of employees-an odious practice, DeFravio agrees, but one that was necessary after the company realized it was losing three points on the bottom line due to shrinkage, an estimated 80 to 90 percent of which was believed to be internal. "We figure if we could pick up a couple of points there, then we could hold down the price increases. That's what scares me, stores out there charging \$5.99 for \$7.98 product when we're selling it for \$6.99. People don't understand. They think if you're charging a dollar more you must be making tons of money, which isn't necessarily the case. I like to see a very aggressive sale product. That draws people into the store, and you can have a reasonable shelf price."

All this talk leads, inevitably, to DeFravio's assertion that "It's hard for me to sit down and just say 'This is what I do.' " But even if one could get him to delineate all his responsibilities there would undoubtedly be one he would not mention because it's not his style to do so. But his fellow Record Bar employees know what it is, and DeFravio's boss, Barrie Bergman, was quick to give credit where credit was due in a dialogue with Record World last year. Noting that Record Bar had once lost its "family atmosphere" during a period of rapid growth, Bergman went on to point out that "one of the ways we got it back was by hiring David DeFravio, who started in our warehouse as a stock boy when he was in college. We've always tried to feel for the people who ran our stores, but for a while we lost the real feeling for them. David has really helped bring that back."

RECORD WORLD AUGUST 12, 1978

SECTION II



tradition, we salute



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on their 15th anniversary.





Fred Traub: Intelligent Buying Is The Key To Success By DAVID MEGEE

■ In many respects the success or failure of a retail store is a reflection of its buyers' wisdom. That Record Bar has been blessed in this department is attested to by its steady growth over the years into one of the nation's largest retail record chains. At Record Bar, the ultimate authority is Fred Traub, who joined the company in April of 1976 and a year and a half later was promoted to vice president of purchasing.

Traub oversees and coordinates the activities of a purchasing department where the bulk of the duties are delegated to four people other than himself: Norman Hunter (new release purchasing and re-buying of selected lines); Peter Elliot (new releases of classics, children's records and soundtracks); Reade White-Spunner (in charge of supplies, rebuying of accessories and maintenance of inventories); and Rick Hoerner (re-buying of selected lines and liaison with Rack Merchandisers of America).

"My own position," explains Traub, "involves relating with sales and advertising insofar as the creation of advertised items are concerned, insofar as structuring what the company is doing in its buying and promotion. Essentially all the major things that we promote and advertise come through me first, which is the nature of any buying function. When sales sets it up and agrees to it, then advertising does the mechanical work of creating a proposal and so forth. We make sure we have the product that's in demand."

Oftentimes what not to buy, as a way of maintaining the company's image, becomes Traub's most important decision. "My judgment has been that that product which we get into must have a recorded music affiliation. We're not interested in getting into paraphernalia because of the kinds of locations we have, namely in the malls, and we're not interested in getting into fad items. If hoola hoops were really big, we probably wouldn't get into them; if frisbees with rock stars' pictures on them became



an item, we probably wouldn't get into them. You may have seen those rock star lighters out for \$1.98; they're not for us.

"We're not interested in anything that tends to destroy the image a little bit. Most of the stuff that we have stays within the image."

How much should he buy to secure stock for each store until it can reorder? Traub asks himself this for each new release.

"In other words, if you bring five into a store and that's going to move out in one day, it may take the store seven days to get replacements. It means that your minimum need is 35 to 40. So what we try to do is to recognize that the potential demand is on an important piece of product for a specified length of time, 10 days to two weeks is the measure we now use, and that will give the stores time to recognize sales, reorder and get placement stock. And yet we don't have to then commit to buying a one or two or three months supply at the start."

Manufacturers are especially interested in Record Bar's reaction to albums by new artists and to the one-of-a-kind concept albums which are increasingly prevalent these days.

"You have a lot of interesting factors with A&M's 'White Mansions,' " Traub says by way of explanation. "You have the fact

that the Record Bar is located below the Mason-Dixon line: Wavlon Jennings, Jesse Colter and two members of the Ozark Mountain Daredevils are on it; A&M's entire promotional effort, or a very large part of it, is going to be done in the southeastern market; and A&M's done some previews for Record Bar personnel. It's an exciting piece of music, but it's a concept album and you can't just throw it out in the box and figure people are going to know about it. It's got some nice music on it, though. It's a 'work' album. How are we going to buy it? When you buy it you really have no way of knowing how successful A&M's going to be in getting FM airplay, where they can play the whole side or the whole album. But in some markets they're getting that kind of play. We take all these factors into consideration and in this case it seemed right to take a relatively heavy position."

Chris Stewart Sees Big Picture

■ As director of operations, Chris Stewart is involved in a number of duties, none of them clearly defined, but all very essential to the activity and direction of the Record Bar stores.

'Operations involves a little bit of everything from construction to accounting to purchasing, and more," Stewart explains. "I'm in charge of the district supervisors, which sort of puts me in charge of personnel indirectly. We've got a personnel department, but as far as advancements, transfers of people, having new managers available for stores, having the manpower, much of it is my responsibility, also total responsibility of the operations in the company which involves policy, procedures and new forms. The major responsibility is operations, having the forms and systems set up in the stores, making sure the stores get open on time and operate properly."

Stewart shares district organization with sales manager Tom Roos; the supervisors (who are in charge of seven to 11 stores)



report to Stewart, and the managing supervisors (who are in charge of three to five stores and manage a store themselves) report to Roos. "But my supervisors, if they need something concerning sales or concerning Tom Roos' area of responsibility, they go directly to him. Whereas the same thing applies if Tom Roos' managing supervisors have a problem with operations, they come directly to me."

Stewart began with Record Bar as a part time employee in 1972 in store #18 in Northwoods Mall in Charleston, S. C. After working there for a while, he was appointed to the position of assistant manager of store #25 in Orem, Utah. On the way to the new store, Stewart assisted in the opening of a Record Bar store in Ft. Worth, Tex.

After three months at the Orem store, Stewart was asked to manage the Ft. Worth store, which he did for six months until he was transferred back to Charleston as manager of the store there, where he originally started, "so I came back full circle to Charleston."

Continuing his upward progress, he was made supervisor of the North Carolina district seven months later, based in Charlotte. Finally; Stewart moved to the Record Bar main office as administrative assistant to the director of sales, then operations manager and now director of operations.

Stewart is one of the better examples of a key executive in the Record Bar organization who started from the bottom and (Continued on page 24)





Tracks: Superstore Retailing with Personality

By MARGIE BARNETT

Amid the antique decor of a mock train station are row after row of albums, eight-track tapes and cassettes and a myriad of merchandising displays in the free standing record shop - Tracks, the first superstore opened by Record Bar Inc. Located in Norfolk, Va., the 10,000 square foot retail outlet opened October 21, 1977, boasting approximately five times the inventory of a regular Record Bar store.

"We carry more stock on everything, catalogue and bestseller products," states operations manager Paul Fussell. "The depth of our catalogue is quite extensive, and we have more space to merchandise the product: instead of single or double facings, we face things four to six times above the sections. There are two large windows and five other windows to accommodate quite a few different displays.

"We have a customer service area where we deal with problems, defections, special orders, selling tickets and gift certificates. Next to this we have a special section devoted to accessoriestape cases, a full line of blank tapes, Betamax cartridges and record care products."

Atmospheric Decor

These typical record store trappings are comfortably situated in the atmospheric decor created by globe lighting, wood covered walls, brick floors, stained glass windows, antique beveled glass doors and live plants all accented by the rough cedar exterior. Six foot by six foot album cover paintings worked up by Tracks' own art department enhance store walls inside and out.

The classical section is separated in its own corner raised approximately three feet above the rest of the store. It is bordered by brass rails with a hard wood floor and art prints. No speakers from the store stereo are placed in this particular area to prevent rock 'n' roll intrusions on the classical browser.

Independence

The size of Tracks enables its personnel to work independently of the home office in several respects. "With regular Record Bar stores, all the new release buying and advertising is generated out

of our home office and our ad | as the people themselves; they | agency Ad-Ventures in Durham, North Carolina," explains Fussell. "Whereas here we solicit our own advertising and do all our major new release buying for the store.

"We advertise on most of the major stations in the market and use newspapers including the military papers which seem to bring back quite a draw for us. A lot of our advertising is co-op, but we also do some institutional ads.

"We are able to work with label people, promotional people on more of a one to one basis rather than have somebody service the home office that services 80 other stores. We work up our own promotions and have guite a few in-store appearances.

'Right now we are involved in a promotion with one of the radio stations and another local business to give away a trip. It is used as a traffic builder. It creates excitement in the marketplace for the promotion itself, highlighting Tracks as giving it away.

David DeFravio, vice president of retail sales for Record Bar Inc., is pleased with the store's young history. "So far it has been mostly working out the bugs from our management to our sales projections, but for the most part the store is doing real well. I think the success of the store has a lot to do with promotional efforts on behalf of the staff there, as well

are real friendly."

In accordance with all stores throughout the Record Bar chain, Tracks is no exception in maintaining that "Family-type atmos-phere" even with more than 30 people under employ. "We sell records and get a lot of work done," asserts Fussell, "but we have fun at the same time.

"There are four assistants working for me directly on the floor that are responsible for floor operations. Diane Fenton is my main assistant. I have one person in charge of albums, another in charge of tapes and a head cashier. We've got a buyer who does the week to week buying on best sellers and catalogue product. Our art department takes care of the merchandising and follow through on the promotions in the store. There is a warehouse upstairs where we check in everything and keep stock on most of the best selling products.

Fussell

"I am basically in charge of the day to day operations in the store, making sure of the promotions and their follow through, maintaining communications between the two offices upstairs and the floor and creating excitement on the floor so everybody gets involved in it. I also do most of the release buying." The general manager handles public relations and advertising.

Two other features distinguish Tracks from a typical Record Bar store. The pricing structure is less expensive. A \$7.98 list sells for \$5.99 and is put on sale for \$4.99. They also have a computer in the store where they can enter their sales for that day making their reorder system quite a bit faster than a regular store.

Blue Law

Another factor that may or may not be peculiar to Tracks, is a Blue Law that governs the area preventing businesses from opening on Sunday. "I think that probably costs us a half a million dol-lars a year," says DeFravio. "That is a time when a lot of people can get out, especially the mili-tary."

One Tracks

The future of Record Bar's superstores has been altered somewhat since the original move into the world of super retailing. De-Fravio explains "The success of Tracks has been very good, but the corporate decision made by our board of directors has been that we will not open any more 'Tracks' stores. We will put all our promotional thrust under the name of Record Bar."

In line with this decision, a new Record Bar was opened a couple of weeks ago in Mobile, AL. The concept is between a superstore and an average Record Bar. The size is 6500 square feet, carrying three times the inventory found in most of the chain's stores. The Mobile store will share many of the advantageous features of Tracks including the computer.

New Stores

For the immediate future all new outlets will carry the Record Bar banner. The company is seeking larger sites ranging from 5000 to 10,000 square feet. These stores will no doubt be decorated in the same warm comfortable style that has become a Record Bar trademark.

The opening of Tracks was a new and adventuresome step for Record Bar Inc. that worked out well. Regardless of the name, the care and hard work that goes into the opening and operation of all Record Bar stores will guarantee the chain continued growth and success.



Bill Golden, Lane Golden and Fred Traub, vice president of purchasing, call in the first orders for the Tracks store in Norfolk.

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Barrie Bergman

(Continued from page 8)

6,000 square feet-it's a Record Bar store but very similar in concept to Tracks.

RW: Other than pricing, what are the major differences in running a Tracks store and a Record Bar store? Anything you didn't expect?

Bergman: There wasn't much we didn't expect, really, but you warehouse on the premises and you do a lot of art and advertising and stuff like that you don't do in smaller stores. All of it costs you money.

RW: How is Tracks doing at this point?

Bergman: We've done very well from a gross dollar standpoint. Basically up to our expectations, which were very high. From a profitability standpoint it's been okay.

RW: Just okay?

Bergman: Yeah, all right. In our second year we're finding out every day how to fine tune the operation. But at this point it's just not as profitable as a Record Bar store. Pricing, personnel—it's tougher to run a Tracks store, it's so big.

RW: When are you going to open new Tracks stores?

Bergman: I don't know. At this point I don't know. The mall business has heated up again, and we're taking a bunch of mall locations. We're looking now at taking a bunch of mall locations. We're looking now at taking 15 to 20 mall and free standing locations a year. So I don't know what we're going to do with Tracks, to tell you the truth. But there'll be some more, I imagine.



The greatest thing that a company like ours can do is to engender a family atmosphere and have a guy feel it's his company. You just do the best you can.

RW: What refinements are you considering in the Tracks operation at this point?

Bergman: We're trying to get the personnel situation in line. We've done a much better job lately in finding the right people and mostly in finding how many people it takes to run the store. There's such an ebb and flow in that business that it's necessary to fine tune a great deal more than in a small store. Basically you can't have that many more people at the peak hours in a small store than you can at the slow hours. But in a larger store you could have 20 more people if you don't watch out. And if you have 10 or 15 people standing around doing nothing that's trouble.

RW: How about Tracks from an employee's point of view? Are you concerned that Tracks maintain the family atmosphere you've fostered in the Record Bar stores?

Bergman: We're very concerned about that. The greatest thing that a company like ours can do is to engender a family atmosphere and have a guy feel like it's his company. You just do the best you can. And the best you can is to get the people running your stores and the people working in them to feel good about them; then they'll feel good about the company, because they represent it. It's the supervisors and the store managers—those are the people who cause the family feeling. We're putting the same kind of people into Tracks as we've put in all our other stores, so we hope it'll be the same.

We lost that for a year or two when we were growing so fast. It wasn't that way at all. If you had been at our convention even in Los Angeles, three years ago, there would have been a different feeling. Down here it's just super. It's a big love affair.

RW: How does one get that back once it's lost?

Bergman: One of the ways we got it back was by hiring David De-Fravio, who started in our warehouse as a stock boy when he was in coliege. Primarily we're trying to treat our people a lot better. We've always tried to feel for the people who ran our stores. But for awhile we lost the real feeling for them, and David has really helped bring that back. The company really cares about them, and in that way they feel good about the company. We changed our salary structure, we changed our benefits program—we're just more responsive to the needs of our employees. It's the most important thing we do and we're working on it like crazy all the time.

RW: Is Record Bar going to remain a small town operation? And is the larger Record Bar store a portent of things to come—the big store in the small town?

Bergman: Whenever we find a location that meets our criteria for a new store, then we'll open one, whether it's in a big town or a small town. For instance, we're doing extremely well in Chicago right now with some of our small stores and we're in some other major markets and doing very well. As long as it makes sense we'll have the major markets as well as the small ones. We're also going to be in a bunch of little towns too.

RW: How will larger Record Bar stores, such as the one in Mobile, differ from the standard Record Bar mall stores?

Bergman: I think you can merchandise the big stores a little better; it's certainly a little easier to merchandise them because you have so much more room. But basically the large store is just one of our mall stores blown up.

RW: I generally call you at the end of each quarter to find out how business was during the quarter. For the last couple of years there's always been a percentage increase, sometimes as much as 30 percent over the previous period a year earlier. There are a number of factors (Continued on page 30)



Happy Anniversary and Congratulations to the Bergman Family and Record Bar Employees from MCA Records.



Sandra Rutledge: On Mgmt. Information Systems

Communication is obviously a major factor in the operation of any 80-store chain spread all over the southern half of the country, but with a retail record operation such as Record Bar, it is especially crucial. For that reason Sandra Rutledge works as vice president of management information systems, getting the information to the people who need it in order for them to make the decisions they need to make.

Rutledge and her staff of 20, plus two computers, work together with data processing and other systems to keep up the efficiency that must accompany an operation as fast-moving as retail records. Included in the department are eight people who enter data into the computer systems, two systems analysts, three programmers and three operations people. "We're able to keep track of the product, and we have information chain-wide about how everything is selling," she said.

Background

Rutledge joined Record Bar three and a half years ago. At the time she was a systems analyst with a service bureau which did work with Record Bar, and she was their analyst. "Record Bar got to the size where they felt like they needed some kind of computer equipment and needed to computerize a lot more things, so they brought me in, and for a year and a half I studied Record Bar and their needs. Then we made a decision about what kind of computer to get, so now we have a computer that's an on-line system with what we call data base. The main thing is that you have all the information organized so that everybody can get to it in the format they want it in."

The results were immediateand positive. "We've improved the system a lot because it's online," Rutledge explains, "and as they're entering product, we know immediately whether it's something we have on file or not and can order it back. So we've increased our sales in the catalogue area by turning it over faster and not being out of stock at the stores."

Record Bar currently has two computers. The first one, named Grover, is the one with which



Sandra Rutledge

most of the product ordering and inventory is done. The second, named Willit, is the accounting computer. Most of Rutledge's work is with Grover.

"We do a lot of display," she said. "Like if one of the purchasers wants to know what situation we're in on a certain product in the warehouse, they have an inventory display and can key in the product number and can how much they have in the warehouse, what the order history has been and everything. So it's been a very workable tool for the buyers. Before they had to pretty much guess what to buy.'

In the computer system are two classifications of product. One is the best-seller product which includes the hot items, fast-moving items. The other is catalogue.

With the organization and computer, with terminals in the main office, the warehouse, the Tracks store in Norfolk, Va., and latest big Record Bar store in Mobile, Ala., the advantage is efficiency. "We've grown pretty much in the last few years, but we really haven't had to add that many people, thanks to the computer," Rutledge said.

The future of the computer system's function is wide open, according to Rutledge, with un-limited possibilities. "One of the things we're looking at doing which I think would be pretty exciting and I'd like to see us get into is being able to trace the see exactly what the status is, | influence of certain things on |

sales, like an artist appearing in a certain town. How much effect does that have on an artist's sales at the time? When we advertise product, what kind of influence does that have on sales. I think the computer system can be of great help in determining things like that in the future, and it would be very useful to a lot of other segments of the industry, too.

"We are just really beginning in data processing, and we've got a lot of work to do," she continued. "I figure it's probably going to take us about two more years to get all the things that we feel are really necessary."

One of the main pluses for her in her job, Rutledge says, is the atmosphere at Record Bar. "Everybody is very cooperative about things. We've got a lot of people doing a lot of work, and sometimes I think people are overworked, but everybody enjoys it, and they really like what they're doing. It's a pretty easy atmosphere, fortunately different from most computer situations."

RMA Keeps The House In Order

Rack Merchandisers of America, or RMA, is the in-house distribution center for Record Bar that handles shipping and returns for the Record Bar chain.

Heading the RMA operation is Fred Traub, vice president of purchasing, who oversees the warehouses in addition to his duties of purchasing for the Record Bar chain. Ric Hoerner is distribution manager and others working at the warehouse division are Mike Stevenson, warehouse manager; Martha Watkins, warehouse manager of returns; Kippy Kirkland, assistant manager at stocking warehouse; and Mark Taylor, assistant manager of returns warehouse.

"We are a retail distribution center for our retail outlets," stated Hoerner, "What we do is take in the product from the distributor, break it down, put it on shelves, take the orders from our retail outlets and ship the product out to the stores."

RMA also handles all returns from the Record Bar chain. "We facilitate a uniform return," states Hoerner.



Ric Hoerner

The problem of returns is handled in an expedient manner by the warehouse. "Our stores ship the product back to us and then we pack them up and send them back to the company," says Hoerner. "This helps when you've got a company that's lax in returns. It's easier to hassle over the returns from one location than from over 80 locations. It consolidates for us."

The in-house distribution system began two and a half years ago. "We like the in-house distribution," states Hoerner. "We feel

we can better facilitate our stores because we're interested in the shipping time from the warehouse to the stores because we only handle our own account whereas a big distributor has many different accounts, and you can't get the specialized care that we offer our stores.

"The major advantage of our system is cost," explains Hoerner. "As a warehouse you can buy cheaper and take advantage of record deals to a greater quantity than by individual stores." This cost factor enables Record Bar to achieve a price break on purchases.

"A few major labels have bypassed the warehouse and gone directly to the stores," says Barrie Bergman, president of Record Bar, Inc. "However, it's a lot more expensive for them and more complicated because we've got 80 stores.

"We would prefer to do our own warehousing because it gives us better control," added Bergman, "and with our computer system, we can go directly to (Continued on page 24)

MYNAME IS BARRIE AND I WANT TO TALK ABOUT MY VISIBILITY IN THE MUSIC BUSINESS

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FROM YOUR FRIENDS AT THE GRT MARKETING AND RECORD GROUPS



AD-Ventures Maintains Record Bar's High Profile

■ Record Bar did not originally plan to form an advertising agency. In fact they hired an Atlanta agency to handle the Record Bar account. However, the problems of dealing with a fast-changing, always moving industry such as the retail record business, compounded with the problems of distance between Atlanta and Durham, N.C., proved insurmountable.

Record Bar then began searching the Piedmont North Carolina area for an advertising agency and soon discovered that no other agency was as sensitive and wellequipped to handle the day-today problems unique to the Record Bar. Hence the formation of Ad-Ventures, a wholly owned subsidiary.

"It's a wholly owned subsidiary, but it's run totally separately," explains Barrie Bergman, Record Bar president, "because it's run like a full-line advertising agency. It's paid commissions, but it's paid on performance because they perform like an ad agency although it is under our umbrella, and when we first set it up, we really were going to take outside accounts, but we preferred at this point not to make it any larger than it is. They have their hands full keeping up with Record Bar's growth right now. Jill Bartholomew (managing director of AD-Ventures) is an advertising veteran who really knows her way around, and she's just done a super job for us."

Bartholomew

Located several buildings down from the Record Bar headquarters in Durham, AD-Ventures is run by Bartholomew who came to AD-Ventures three years ago at the formation of the company. She was previously a media buyer with Record Bar and had worked with the Grey Advertising Agency in Los Angeles before moving to North Carolina.

Staff To Increase

At AD-Ventures the staff handles all the normal functions of an advertising agency such as art and graphics, ad production, media buying, copy writing and special local promotions involving individual stores. There are currently eight on the staff with plans to increase to ten within the next three months. "We have an art staff and our own typesetting facilities," said Bartholomew. "We do the typesetting for classical news and the paste-up on that and some of the in-house things and public relations. We do all the forms for the Record Bar office, too. As far as the advertising, the graphics are done here. We have in-house typesetting and our own pos machines, so we can duplicate ads and send camera-ready art out to the papers.

"We have a full-time media buyer, a secretary and a traffic lady who tries to keep with what is approved, what is going on now and what needs to go on next week to get it out on time, so we have most of the services that any major agency would offer, scaled to the needs of the Record Bar," Bartholomew continued.

Chain Promotions

The primary thrust for AD-Ventures on the Record Bar is chainwide promotion. For example, CBS and WEA each run massive sales promotions for their product line once a year. The record company may have its own theme that AD-Ventures will utilize or perhaps modify and tailor to the specific thrust for the Record Bar chain. This co-op situation involves coordination of displays, sale items and perhaps special



(Continued from page 22)

stores through the warehouse." The computer system at Record Bar has supplied a direct link to the warehouse operation. "We have two computers," explains Sandra Rutledge, vice president of management information systems. "If one of the purchasers wants to know what situation we're in on a certain product in the warehouse, they have an inventory display and they can key in the product and see exactly what the status is, how much they have in the warehouse and what the order history has been."

"The warehouse inventory is on computer," says Fred Traub, vice president of purchasing. "We get what we call a weekly status report which tells us the exact position of each piece of product each week. It tells us what we



deals or giveaways with the company.

"We do a lot of in-store merchandising to tie in with a chain promotion that may go a little above and beyond what the labels normally provide," explains Bartholomew.

A specific example of AD-Ventures' work with a local store is the grand opening of Record Bar's store in Mobile, Ala., recently. They had a two-week radio promotion that saturated the market as well as pre-opening teasers and ads in print and on television. Special giveaways were coordinated with various record companies for the grand opening celebration to attract customers into the store.

Seasonal Campaigns

"Certain times of the year we traditionally do a big push such as during the back to school and back at school season," adds

have on order, what is in the warehouse, what the current order demand has been and even recommends an order."

Traub adds that "about 80 per cent" of the product is funnelled through the warehouse with the rest being drop-shipped directly to the stores.

There are over 40 people working at the Record Bar warehouse operation, which is composed of two warehouses—one for stocking product and one for returns. "We have construction going on at our large warehouse so that we'll all be under one roof in the next few months," said Hoerner. Currently, the main warehouse is 35,000 square feet and the smaller warehouse, which serves as the returns depot only, is 6,000 feet. Bartholomew. "Right now we're working on our Christmas merchandising material."

Radio Dominates

AD-Ventures handles all media buys for the Record Bar chain. "Advertising includes very heavy radio, some print and occasional outdoor and television, so it's pretty much all media," said Bartholomew. "It is very heavily dominated by radio. We still think people like to hear the music, and obviously they wouldn't be good customers if they didn't. Radio is the place where you can give them the best quality of reproduction and the music and the greatest flexibilities as far as making all the last minute changes that invariably go with both the retail business and the record business.

Bartholomew estimates that approximately 80 per cent are radio buys and 20 per cent are print buys. The purchase of television advertising is not generally a significant segment of the total effort at this time.

Outside Accounts

It is planned that AD-Ventures will be a fully independent agency in the future, with outside accounts and a diverse roster of clients. "But the Record Bar's business has been booming so well that our growth has just been enough to keep up with the Record Bar at this point."

Chris Stewart

(Continued from page 14)

worked his way up within the organization, learning about the various aspects of the Record Bar operations on the way. "Sometimes I think it seems like I don't do a whole lot, but as the day goes on and the company progresses, it does seem like a lot of stuff gets done here," Stewart observes.

"Operations is just one simple word, but it encompasses a great deal, and it overlaps in many areas, so overall I stay pretty busy with a whole lot of different things. I just try to keep things going. We establish a procedure system for the stores. I try to be in touch with everything whether it's purchasing, accounting or whatever."





Clements' Finance System Helps Maintain Growth

■ With the kind of growth and success Record Bar has seen in recent years, an expert finance system is a must for the continuation of that success.

"I believe I'm safe in saying that sales for Record Bar are going to be in excess of \$40 million this year in gross receipts," says Harry Clements, vice president of finance for Record Bar. Growth in both the number of stores and sales volume has accounted for the success thus far.

Increased Volume

"Up through 1974, the Record Bar doubled in the number of outlets almost every year. As a matter of fact they went from around 30 stores to around 60 stores in 1974. In 1975 and 76, business was slow for everybody; in fact we cut back on the number of stores. And actually the number of stores now hasn't increased dramatically; I think we've added nine or ten stores this year. But our sales volume on a unit basis has just increased dramatically, 20 to 25 percent, for the last year in increases over the previous year."

Accounting

With that kind of growth, Clements has his hands full keeping track of the flow of money. The accounting department reports to Clements, the principals of which are Russ Hapgood, comptroller of Record Bar, and Arlene Bergman, corporate treasurer of the company. He is also responsible for financial planning of the company.

"I'm in charge of just about everything that has to do with money, from paychecks to bank relationships to credit relationships to budgeting for the company," Clements explains. "We go through normally two management meetings a year where we formulate budgets for the company on a departmental basis."

Changes of Direction Much of Clements' job is involved with planning, not only



Harry Clements

planning for financing, but trying to gear the system in the direction Record Bar is heading. "Part of the problem is the record industry seems to have such violent ups and downs and changes of direction."

Best Sales Year

Right now the direction is up, creating a rather unusual problem for Clements. "We're going

through probably the best year we've ever had as far as sales and profits are concerned, so we're trying to build a foundation in our management team at the store level to sustain growth in the near future," he explains. "We're trying not to get lazy and just sit back and try to evaluate the things we're doing wrong. But it's hard to see the things we're doing wrong right now when we're making more money than ever, when sales are increasing 20 and 25 percent every month over last year. But one thing we're trying to keep in mind is that everyone's doing well this year. It's my belief that the record industry has to be very competitive at the retail level. We try to keep an eye on everybody and see what they're doing and try to respond without over-responding," he adds.

Clements joined Record Bar in 1974 as comptroller of the company. He had previously worked (Continued on page 34)

Bill Golden: Charting Progress, Planning The Future

■ Record Bar, along with the rest of the record industry, has seen in the past and is now experiencing unprecedented gains in business, and retail is still exploding. As vice president and chairman of the executive committee in charge of long-range planning, Bill Golden's concern is to keep tabs on the progress made and plan ahead for future gains.

"As much as anything, I try to think as far ahead as we can think and try to plan where we're going in the future," says Golden. "It's a free-thinking type job. We go into new avenues of expansion of the company, and we're continually thinking about new areas to get into, areas of diversification. Whether we do it or we don't do it, somebody's got to investigate it, and that's how I like to look at my situation."

Golden is also involved with special projects as they come up, acquisitions or getting into deals or getting out of deals. Golden also does most of the legal liaison of the company with a legal staff.

Golden who is married to the former Lane Bergman, Barrie Bergman's sister, is a graduate of the University of Florida with a



Bill Golden

BS in advertising and journalism. He joined the Record Bar Inc. in 1966 as director of advertising and operations. In 1968, he was appointed vice president.

"In our history, I have been involved in an awful lot of jobs here, from working in the warehouse to doing advertising to doing the financial tasks to doing a lot of things. So I have pretty much experience in many aspects of the company. There are not many jobs I haven't done here, or attempted at one time," Golden said.

"Right now things are going well, and the biggest thing we've decided to do is to expand a whole lot more. That's a shortterm thing in the realm of what we're going to do, but we've kicked around franchising a lot and different aspects of that, although we're not planning to get into that at any time soon," said Golden. "My interest is just different areas to expand into and bottom lines, etc. The video disc is a great interest of mine, and the whole video scheme. It's a personal interest of mine, and it certainly falls into the company's future. I think video will certainly affect us. The more we know about it, the better off we're going to be.

Superstores

"The big store is another one of those future things, and now that we've got that concept going, we'll keep on working with it. We didn't devise it, but certainly we go along with it."

Non-Music Duties

Golden also does a lot of things within the company that has nothing to do with product. "There's a whole myriad of business things that need to be done

that don't affect what's selling, but it affects the business as it's growing. Business concepts and how they fit in with us, and health plans and pension plans is where I've been doing a lot of work and trying to look to the future. That's the same with other businesses. No matter what we're selling or what we're doing, those things pretty well affect the same things. It's something that's always going on, and a lot of people with other responsibilities don't have time to do some things. That's where I see a lot of my time going."

Administration

As part owner in the family business, Golden is involved in more administration than anything else, he says. "I'm lucky because I get to go to conferences and see what the industry is doing and how things are clicking, just keep up with what's happening with my ear to the ground," he explains. "Often when you have day to day responsibilities, you just can't do these things, although they still need to be done, but fortunately my realm does not fall into a day to day routine."

STOP! LOOK,



JIMED & HELEN If the World Ran out of Love Tonight PB-11304 BB 34 * CB 29 * RW 39 * DOTTSY I Just Had You on my Mind pb-11293 BB 27* CB 32* RW 29*

Records



Welcome to Nashville, Record Bar.



Richard Gonzalez On The Search For New Sites

■ With the tremendous growth of the Record Bar chain, the organization has had to place an individual in charge of handling the acquisition of new locations for Record Bar. That individual is Richard Gonzalez, vice president of leasing.

Gonzalez grew up in New York, moving to North Carolina in 1961 to attend college at Chapel Hill. He joined Record Bar in 1970. Previously, he was involved in operations at Record Bar.

Always looking for new locations for Record Bar, Gonzalez attempts to find new or existing shopping malls where Record Bar can introduce their stores. Gonzalez hastens to add that "Even though we're mall-oriented, that doesn't mean that we're strictly a mall-oriented organization. We will go into other types of retailing."

Each year, Gonzalez attends the Shopping Center Convention, where shopping center developers meet and show what is available for leasing at a variety of locations. A number of deals are set there for Record Bar stores to be placed in new locations.

During the rest of the year, Gonzalez spends time on the telephone, making calls to developers regarding future Record Bar sites.

All the Record Bar outlets are company-owned. "At this point," states Gonzalez, "we have not found a financial way to make franchising feasible for us."

The physical facilities of all Record Bar stores are leased. "We lease everything — the Tracks stores and free standing stores too," said Gonzalez. "We're better off at this point leasing it rather than going ahead and tying up that money into physical structures."

Leasing agreements in malls generally mean that Record Bar is charged a certain amount per square foot against a percentage of the gross. This usually means \$11 or \$12 per square foot against six percent of the store's sales.

"In many cases, malls have been over structured," said Gonzalez, "You can go into a particular city and find out that they have three malls when the city really only needs one."

"I think malls are still the wave



Richard Gonzalez

of the future," Gonzalez continued, "but I do feel there will be much more of a consideration for free-standing locations, similar to the Tracks concept. We have a store downtown in Charleston, South Carolina, and in Jacksonville, North Carolina, we're right across from a military base. We do well in the college community of Athens, Georgia and in Chapel Hill. The wave of the malls, the super-regional days, I think, are rather numbered. You'll still find super-regional malls being built, but you're going to find the middle markets to be more and more of a factor. But we'll depart from our norm. We're going to continue to approach retailing not only from a mall standpoint but from free-standing or in-line strip centers or wherever the market is. If we feel strongly about it, then we're going to go ahead and pursue it."

Although Record Bar currently has stores in Atlanta, St. Louis and the Chicago area, the bulk of their stores are in the mid-size cities. Gonzalez likes to be in major markets but feels there are a lot of variables to be accounted for in a large city, such as competition and saturation. There is a proven demand in the mid-size markets and with the further development of shopping centers in these areas, Gonzalez feels it is certain to grow.

"Our growth is not limited to any particular size city," he says. "If the market is there from a retailing standpoint, then we're certainly going to do our best to get into it and do the best retailing we can. We're not bound by any particular geographical or by any dimension of retailing. If the trade area is not there, then we're not going to go. If it's there, then we'll certainly give it every consideration we can and go into it."

The actual physical size of Record Bar's stores have increased. Record Bar, Inc. president Barrie Bergman explains, "We now need a minimum of 2,500 square feet and possibly more than that. In fact, we would prefer 3,000 square feet." Previously, Record Bar was comfortable with 1500 square feet.

In regards to the future of giant record stores like the Tracks store now in Norfolk, Gonzalez said, "Record Bar will certainly be considerate of that concept. Norfolk so far has been good to us and there's no reason to believe that we can't take that concept and move it into other areas."

Gonzalez also takes store position inside a mall into consideration. "It more or less demands good visibility and good location in the mall. That doesn't necessarily mean you're going to get it all the time, but what you're aiming for is to be in center court, but the dollars and cents of center court are just too dear for you in order to make any kind of money out of it because the closer you are to center court, the more dollars you're going to pay. We do want to be on the main mall rather than on a breezeway as you're walking into a mall, or be in the main entrance, which would be just fine. But location does mean something to us and I'm sure every other record-selling company in the country. Everyone fights for a better location."

To established developers of shopping malls, Record Bar is known and respected as a solid, reliable, profit generating business. "The best way to advertise our stores and to get into malls is by our existing stores doing well, looking good and being a good business to work with," said Gonzalez, "It has made it a lot easier for me to go ahead and get a location."

Lane Golden: Home Town Girl Makes Good

■ As a member of the Bergman family, Lane Golden (Barrie Bergman's sister and Harry and Bertha Bergman's daughter) has been involved in the success story of the Record Bar as much as anyone. She was an integral part of the Record Bar operation from the start, beginning behind the counter at Harry Bergman's Musicland store which later evolved into the Record Bar company.

"After the war, my father owned juke boxes and started selling the old records off the juke boxes in a retail store, which was named Musicland," she said. "When he got out of the wholesale grocery business, he got into the record business full-time.

"Barrie and I used to go down on Saturday and help around the store, and I started doing that when I was 11 years old. So I have been selling records ever since then. I always worked on the floor in the retail sales area and only went into the office after I was married and became pregnant and couldn't work in the store."

Golden is now secretary of Record Bar Inc., and part owner of the company. "I sign lots of leases, lots of bank notes. I'm also involved in doing sales reports and sales analysis on a daily, weekly, monthly and yearly basis," she explains. "I used to do payrolls and sales tax, and have always been into dealing with numbers.

Lane Golden says the best part about being owners is that it

gives her and Bill a great deal of freedom, "the best of both worlds for me, actually. I can work when I want to as long as I get the work done.

Born and raised in the Durham, N.C., area, Lane only left once, to go to the University of Florida for four years where she met Bill Golden, "and I brought him back up here with me because I didn't want to live in Florida with the bugs. At that time we had the one store in Durham, and my father made Bill an offer he couldn't refuse, which was to marry his daughter and try out the family business, and if we didn't like it after a year, we could go off in our separate way. But we stayed and liked it and have grown since then."


Lively Stores, Promotions Define Style **Of Record Bar Sales Manager Tom Roos**

Promotions, merchandising, displays-all essential in selling records once customers are in the store-are the main concern of Tom Roos, Record Bar's sales manager. And contests among stores, a positive way to keep incentive and quality up, are also one of his main responsibilities.

"Basically it's the weekly promotions and merchandising contests, setting those things up, and also the inventory control and inventory mix is my responsibility," Roos explains. "There are many other minor things and a few seemingly non-related things, such as buying cash registers, but those are the two major things I do."

Promotions and displays are divided into two categories, those which are done in conjunction with record labels and those done independently by Record Bar. "With a label thing, most often a label will come to us saying they want to do a number on a particular artist or group of artists, and they'll come in with a dollar package. I'll work it out as far as what stores are involved and choosing the proper carrot for the store managers."

Roos works closely with the various labels on the campaigns, and the results are mutually beneficial. "We have a responsibility and obligation to the labels as they do to us," he explains.

But not all the display and campaigns are connected with a label. Record Bar, with coordination from its subsidiary, AD-Ventures, and other departments, is active in campaigns, sales, promotions and displays of its own. One of the most recent is an "ABC Sale" in which all the records by artists whose names begin with A, B, or C were sold at reduced price.

"Another one we had this year was the 'Tape Escape' which was just what it sounds like, a tape promotion," said Roos. "A lot of these campaigns, whether they are label-related or not, are tied in with contests among the stores, with prizes going to the top displays, etc.'

The biggest contest is a yearly one with prizes given at Record Bar's annual convention. Prize categories include Store of the Year, Manager of the Year, New Manager of the Year, Merchan-

diser of the Year, and Label Representative of the Year. "The supervisors nominate the various people involved, and then the sales department votes after the point with some input from other departments where necessary. The names of the winners are kept secret until the convention where they are awarded cash prizes.

"We run about 20 regular contests a year, I guess. They are usually about two weeks in length, some three or four. I seem to spend a lot of my time trying to think of proper prizes for people, or the incentive necessary to get them to display something. And it varies quite a bit depending on the time frame that I have to work with.

"Recently we've seen the light somewhat. I think we're just getting super as merchandisers, and there hasn't been that much difference between the best display and the second best display.'

As for Roos' other main responsibility, inventory control, "it's making sure that each store has the proper product for their sales volume and their market. And it's making sure that the store in Gadsden, Alabama, has plenty of religious music and not much classical. Whatever the market dictates. Of course I get invaluable assistance in doing that from the computer tracking their sales and catalogue. The new releases all start with the purchasing department. They do the initial buying, so much of my concern is with catalogue."

Chapel Hill's Record Bar Number Three: Still Thriving After All These Years plays. That's an unusual feature

that's basically only in this store."

bums in stock with "160-175,000"

sold during a year or a complete

stock turnover eight times a vear.

dent traffic goes through the Rec-

ord Bar downtown store as well

as people on the university staff,

and people in the community af-

filiated with the University of

Classical Sales

related traffic has meant some

unique results concerning sales.

First, a tremendous amount of

classical music is sold. In fact, the

two Record Bar stores in Chapel

Hill far outsell all the other indi-

vidual Record Bar stores in sales

much higher percentage and vol-

ume than Record Bar stores lo-

cated in malls. The same is true

Record Bar/Chapel Hill down-

town store is that tape sales are

abnormally low with albums out-

selling tapes 20-1. This ratio is

considerably lower in other stores,

going down to a 2-1 ratio in the

'School Kids'

Record Bar is a "School Kids

store" two doors down. There is

also another Bar in Chapel Hill

types of clientele that shop Rec-ord Bar," said Deese. "At the mall

are the shopping crowd from town doing normal shopping mall

business with university-related

Since the downtown Record

Bar was opened fifteen years ago,

there has been an increase in

sales every year with tremendous

jumps seen the last three years. "We expect another major in-

crease in sales this year," said

stores and the Record Bar organi-

zation grown to tremendous pro-

Not only has the entire chain of

"There are two fairly distinct

The major competition for this

Another unique facet of the

Sales of jazz records is also on a

This large influx of university-

North Carolina.

of classical records.

of black music.

Fayetteville store.

across town in a mall.

people here downtown."

Deese.

A significant percentage of stu-

Deese estimates that there are approximately "20-25,000"

al-

The Record Bar store in downtown Chapel Hill, North Carolina is a very special store in the Record Bar, Inc. organization. It was begun by Barrie Bergman fifteen years ago and was one of the very first Record Bars, an important cornerstone and building block in the organization that now encompasses 80 such stores.

Record Bar number three, as it is called within the organization, spent most of its 15 years at the original location in Chapel Hill. Recently, it was moved to a shopping village across the street from the University of North Carolina.

The manager is Joe Deese, who has been with Record Bar five years, the last three as manager of the Record Bar store in downtown Chapel Hill. Mark Peel is the assistant manager

There are seven people employed at Chapel Hill's downtown Record Bar.

Downtown Store

The Record Bar downtown store is 1800-2000 square feet in size and is the prototype of the 'wood look' that characterizes Record Bar's stores. There is a wooden storefront with stained glass panels and a window that opens into the store, enabling customers on the street to see inside the store.

One window serves as a display changed about every two weeks. The displays are all "elaborate and very professional," said Deese.

"We have a display person here who spends about 95 per cent of her time working on dis-



The Record Bar central office in Durham gathers for a family portrait in front of the office complex on Chapel Hill Boulevard.

SECTION II

portions but the "store that started it all" has grown too. That growth shows signs of continuing as Record Bar further establishes itself as one of the major marketing retailers of records.



Barrie Bergman

(Continued from page 20)

that go into making a company successful. What is it that the Record Bar stores do so well that results in such a high percentage increase?

Bergman: I think there are several things that go into it. The most important thing is that the people feel better about our company. They've worked harder in our stores, they've just busted their asses to make it work. No matter what I do I can't make it happen; those people in the stores have to make it happen. They have to care. They have to care when a 45-year-old woman comes in to buy her daughter a present. If everyone in the store stands around and looks at the ceiling, she'll probably walk out. But if someone walks up and is warm and friendly and tries to help, it's a whole different story. It's the difference between maybe a thirty dollar sale and no sale.

We've raised our inventories tremendously. That's got to have an effect. Obviously it's easier to do higher dollars when you have higher inventories.

We're doing a much better job of merchandising than we were a few years ago. Our people are staying with us longer because they're happier with the company. And as they stay with us they learn more about how things really sell. It's not just putting up a pretty display, but it's selling the display. When we run manufacturer's contests, and we've run a million of them, I think our people have now learned that it's not just to win the damn prize but to sell some records. Of course, I think most of the displays they set up sell. That's been a real key for us. We've gotten tremendous manufacturer cooperation this





The family gets together at another store opening. Gathered in celebration are Bill Golden, Harry Bergman, Lane Golden and Barrie Bergman.

year, which has really helped us. And I think malls have been the proper place to be at this time. We saw it nine years ago when we first started opening stores in malls. For our kind of operation that's the right place to be. I think the mall traffic is up. So placement has helped us. And some of our malls have finally matured. That takes a few years. Just a lot of things. You don't have a 30 or 35 percent increase in a company our size without a lot of things going into it.

RW: During the manufacturers meeting at last year's convention one rep was heard to say, "Record Bar will never become a hit house." Is it becoming harder not to be a hit house?

Bergman: No. I told you we increased our inventory tremendously, and it's all been in catalogue. Every bit of it. And I think most of our extra volume has been catalogue too. That means profits, because you don't have to give your catalogue away. No, we're never going to become a hit house. I've got a theory about the record business, and my father felt the same way, and that is if you're going to run a record store and want to do a lot of business the only way to do it is to have a lot of different records for a lot of different kinds of people. We started in small towns. So if you wanted to do 300,000 dollars in a small town-this is 10 or 15 years ago-you had to have a lot of different kinds of records. You had to have classics, you had to have folk. We were early on so many things with so many kinds of people. My father used to say he didn't know anything about the record business so he just bought everything. And it worked. Also it goes back to the fact that the people in our stores are into music so much and I feel the same way. When it comes right down to it I'm a music freak. I was a collector long before I was in the music business. And I was in the record business when I was about 12 or 13. I've got a wide variety of tastes, and the people who work for Record Bar are the same way. I've always felt that one of our stores or anyone's stores should have a library feeling also, besides just having the hits at the front of the store. If somebody comes in and wants to buy Beethoven's Fifth or something he ought to be able to see three or four versions at least. So he can make the choice. It's the collector in me that says we should do that for our customers.

RW: Do you find it necessary to promote and merchandise the catalogue more aggressively in order to do well with it?

Bergman: As a matter of fact no. We get all that walk-by traffic in malls, so we try to merchandise very intensively at the front of the (Continued on page 35)

Thanks, Record Bar Joe & Bill

Bib Distributing P.O. Box 1812 Charlotte, NC 28201



For Norman Hunter, Music Is A Way Of Life

By DAVID McGEE

■ A visitor to Record Bar's annual convention will doubtless be moved to wonder at some point during the course of the event just who in the world is that outspoken fellow in the beard and dark, shoulder length hair whose presence is most often greeted with chuckles but whose remarks, couched in a down-home sense of humor, bespeak the discerning intellect of one of the industry's true professionals.

The man is Norman Hunter, Record Bar's senior purchasing agent who, as such, is entrusted with the job of buying most new releases and maintaining inventory on selected lines in the warehouse. People who know Hunter swear by his integrity and savvy as a buyer. But what makes one a good buyer? Personality, for one; and Hunter's theory is that buyers fall into one of two categories: extremely emotional types ("record junkies") and totally ob-jective types ("basically amoral about buying, don't allow per-sonal emotions to affect decisions"). Hunter claims to belong to the former category-"I'm to-tally into the music"-and suggests that fence-straddlers should consider another line of work.

"You have to be one way or the other," he says in a deep Southern drawl. "Either one can be effective, but you get into trouble if you try to be a combination of both types. Fred Traub is a very objective buyer. I'm the other way around. I read all the trades constantly; I read Rolling Stone, Cream, Crawdaddy. If I pick up Newsweek or Time I turn immediately to the music section to see if there's anything I'm interested in. For me music is basically a 24-hour job. It has been for about 20 years, so in all humility when an artist or a group comes out that I have absolutely never heard of, I basically consider them to be an unknown group-because if I haven't heard of them then the odds are that 98 percent of the American public hasn't heard of them either. I feel that I am qualified to do what I do because of my total involvement in this sort of thing."

Learning from your mistakes is another quality good buyers have in common. "I'd be a liar and a fool to say I've never made a



Norman Hunter

buying error," Hunter states. "And what you must analyze is the way you made the mistake. If it was for a reason that you had no knowledge of, or no way of knowing, then you just forget about it. If I drastically underbuy something, if all the indicators are that an album is going to sell X amount and I buy X amount and the first day the stores have demand for 10X, I feel badly about that. "But you have to learn to accept the fact that even if you have all the data in the world you're going to occasionally miss-buy. If I make a mistake it's going to be usually an underbuy rather than an overbuy, because of the way Record Bar works. Which makes it a little easier to live with."

Hunter claims the toughest part of his job is keeping his head straight. "I'm constantly bombarded with stimuli from all directions. It's not uncommon for me to have four or five phone alls going at once, assimilating all this data that's being shoved down my throat constantly. The buying very seldom worries me. I don't find buying new releases overly difficult at all, because you can buy one wrong and still come out all right. The margin of error is large enough that you can generally get away with it. I've bought some wrong before and they turned out to be okay. What you do then is keep your mouth shut and act like you knew what you were doing all along. It's much harder to maintain a good inventory level in the warehouse than it is to buy a new release, because a new release is only that for about two or three weeks, and any mistake you've made is going to be short-lived because you're not buying in the first place."

Yet Hunter, for all his gregariousness is a haunted man. Evermindful of another famous Son of the South's caveat ("Life is unfair"), he lurches and careens, driven like Ahab, towards a showdown with destiny when he will hurl his harpoon at the great white whale of ambition in a valiant attempt to see his life's dream come true: to be on the cover of Record World.

Arlene Bergman: Corporate Treasurer

■ As corporate treasurer of Record Bar Inc., Arlene Bergman's responsibilities involve the bills that come through the main office in Durham, N.C., as well as expense reports, petty cash reports, subscriptions that the stores carry, and all the credit cards.

Having grown up in Chapel Hill, N.C., she started with Record Bar at an early age. "I think I was treasurer of the company even when I worked in a store," she said. "I managed a store for some time until I moved into the office, and I can't remember when the transition took place when I became corporate treasurer. It may have been before then, but my responsibilities increased when I moved into the office and became more of an accounting function rather than management of a store."

Further Involvement

Her involvement with Record Bar extends further than being corporate treasurer. She is part owner of the company and has been married to Barrie Bergman for 15 years, as of August. 11.

"Before Barrie and I got married, I was working in Record Bar on weekends when I was in high school. It was when we had just the store in Durham, and Barrie and I used to listen to music most



Arlene Bergman

of the day until finally Barrie's father split us up and Barrie got into another store. So I've been with it quite some time."

Supervisor

With her position as corporate treasurer, Arlene Bergman is also involved in a supervisory capacity. "I enjoy that part of my job, too, the supervisory part, because it gives me a chance to interact with other people," she said. It is for the same reason, the interaction with other people, that she values the experience of working in the stores. "I managed the store in Chapel Hill before it moved to Franklin Street, for almost a year. Sometimes I really miss it very much because of the people contact. That was a very happy time working with the customers and hearing so much more music on the store level than what I'm involved with now. But the work l[•] do now is just a different type, and I'm enjoying that as well."

Arlene is also active in attending various functions with her husband, Barrie, which is timeconsuming, but enjoyable. "I love it. I'm just excited by all of it. I've had to cut down on the number of people I supervise, from four to three, because of the amount of travel that I've been involved in with Barrie. It's been kind of difficult to supervise someone when you're not there to cover for them, but I enjoy the travel as well as the office responsibilities."

Her training for the job of corporate treasurer has been more or less on the job training, she says, doing the job for several years "Basically there were several people who helped set up the codes for the different codes that go through, and my responsibility is to see that they're properly coded before the monies actually go out."

Good Sign

That responsibility is a lot of work in many instances, "I sign most of the checks that go out, which from time to time can give me writer's cramps since a lot of money does come and go through the company," she explains, "but that's a good sign."



Store Number 80 Opens Grandly in Mobile

The latest addition to Record Bar's store list is number 80, the brand new store in Mobile, Ala. which had its grand opening July 19. Covering a total of 6,500 square feet, the store is run on the same format as the giant Tracks store in Norfolk, Va., but retains the Record Bar name.

The store is decorated in natural wood and stained glass with plenty of plants throughout, and is stocked with an inventory of over a quarter of a million dollars worth of product. The store is a free-standing one with three big displays in front, and it employs 25 people, under the direction of manager Ray Chappell.

"I have three assistants," he explains. "There is an operations assistant named Debbie Stokes, who is in charge of the actual floor operations, the opening and closing, customer service, everything that is involved. She might be compared to a manager at a reg-



Chris Stewart (left), Record Bar director of operations, and David DeFravio, VP, retail sales, behind counter at the grand opening of the Mobile store, July 19.

ular store. Linda O'Beirne is the product assistant who is in charge of ordering all our new releases. Like the Tracks store, the Record Bar in Mobile buys direct on all new releases. O'Beirne is also in charge of the computer terminal located in the store and tied in with the computer at the main office in Durham, N.C.

"And we have a new position we've created in the sales assistant, who is Tom James," Chappell adds. "He came from our Tracks location as did Linda, and he has one fulltime person under him and a couple part time. Their job is to make the store look beautiful with a lot of point of purchase emphasis. That includes label material as well as what Record Bar does.'

The Mobile store also goes with the Tracks pricing structure, which is about a dollar less than in the regular stores because of the volume business made possible by the extra store space.

Chappell previously worked in Record Bar's Fayetteville, N.C., store for a year and a half, and speaks highly of the people within the company.

"Their knowledge of music is one big thing," he says. "We seem to attract a lot of people who really have a firm background in music as far as who did what when, and stuff like that. It's kind of a family feeling you get work-ing with Record Bar."







Record Bar Conventions Foster Family Atmosphere

By MARGIE BARNETT

■ One of the outstanding traits of Record Bar is the family atmosphere found in each store and the company as a whole. The factor most responsible for this close feeling inside a company that boasts 80 stores covering 29 states is the annual Record Bar convention.

It all started when the chain had about five stores each within reasonable driving distance of the home office. Record Bar would hold a dinner, explains vice president Bill Golden, basically designed so the employees could meet one another. "As we added stores, developed a marketing plan and spread throughout the country, it got to be where people felt isolated. Except for their store and a supervisor or someone from the home office that would occasionally swing by, they had nothing by which to know the organization. It became increasingly important to get everybody together and foster the philosophy of 'this is what the company is and this is what you are a part of.' It's people getting to be a part of the company by meeting everybody, getting to know what they do and where they fit in and just sharing ideas."

The convention evolved from the original dinner meeting to a four-day event held in various sites throughout the United States. "We try to make the convention as entertaining and non businesslike as possible," continues Golden. "There is some structure to it, but it's a loose structure. We



Convention coordinator Jackie Brown

just want to have a good time to show appreciation for all the hard work everybody has done throughout the year. That's why we've tried to pick places that, we feel the managers will enjoy." Locations like Atlanta, Los Angeles and Nashville combine the influence of the music industry with the fun and games of other sites like Hilton Head, S.C.

The business part of the convention includes discussions on operations and finances with the heaviest concentration on promotions, merchandising and selling techniques used at this time of year to kick off ideas and spirit for the upcoming Christmas season. Based on this, the focal point of this year's convention (Aug. 6-9) will be the Tuesday morning merchandising panel. Record Bar's advertising agency, Ad-Ventures, will present their Christmas merchandising designs followed by panel discussions from Russ Bach, WEA; Oscar Arslanian, Capitol; Larry Golinski, Columbia; Eddie Gilreath, Warner Bros. and Dave Wheeler, RCA, as to how the store managers can more effectively use the displays.

Label presentations are another integral part of the Record Bar convention. This year's attendees will view new happenings and ideas from WEA, MCA, Motown, A&M, Polygram, RCA, Capitol, Disneyland, GRT and CBS. Entertainment scheduled to brighten '78 convention activities includes AC/DC, Creed, Louisiana's Le Roux, Joe Ely, Helen Schneider, the Cooper Brothers, the Mighty

PR director Ellen Worley



Chris Schweigart, manager of Record Bar #96 in Gainesville, Fla., keeps up Record Bar's appearances with a little help from a couple of representatives from Oaks Mall, where the store is located.

Clouds of Joy, and Walter Egan. As all work and no play makes for a dull Record Bar convention, a tour of the Grand Ole Opry House and Bradley's Barn recording studio, a "casino party," tickets to Opryland, USA and a tennis tournament have all been arranged to provide recreation. Things will wrap up Wednesday night with the banquet and awards presentation. Record Bar gives out six awards for Store Of The Year, Manager Of the Year, New Manager Of The Year, Merchandiser Of The Year and Label Representative Of The Year.

As years have passed and the stores have multiplied, the origi-



Corporate secretary Lane Golden

nal meetings attended by a handful of managers have developed into a full-scale convention. Jackie Brown, convention coordinator, estimates a total attendance of 300 to 350 including Record Bar personnel and their families for this year's assembly.

The chain's growth continues as more regular stores and new supermarket stores open. In accordance with this growth the importance and impact of the convention will serve to further solidify Record Bar's influence in the booming business of record retailing.

Harry Clements

(Continued from page 26) for a CPA firm in Atlanta which had Record Bar as one of its clients. He is now head of a department which includes 16 people.

The future, says Clements, is more growth at a rapid pace, at least for the short term. "Right now we recognize that we haven't taken as aggressive an approach to expansion in 1978 as we would like to have, but I think we'll be expanding at a faster rate in 1979 and 80. We're trying aggressively to seek out more locations."

"With problems like unprecedented volume and profits and more rapid expansion, Clements says, his job of planning for the future couldn't look better.



Barrie Bergman

(Continued from page 30)

store to bring people into the store. Once we get the consumer who's looking for catalogue, if he's impressed by our selection he comes back. It's hard to advertise to that point. When you start talking about your wide selection in catalogue, first of all you've got to pay and second of all it's hard to sell it. Media is a whole different ball game for us. With Tracks we're going to have to use some different media and different ways of selling than we have before. But in our Record Bar stores it's not too hard because you get all the walk-in traffic off the malls.

RW: Let's talk a little bit about NARM which you're actively involved in. How would you assess Joe Cohen's first year as executive VP?

Bergman: I think Joe has done an astoundingly good job in one year with NARM. If you had tried to project a year ago the best possible course he could've followed I don't think you could've projected as well as he's done. The very idea of the regional meetings, taking it out to the grass roots and trying to go to small retailers in the industry, is such a wonderful one. If you'd seen the idea on paper you would not have believed it could've worked as well as it has. And I think he's awakened a whole new facet of the industry to NARM. There's a new feeling in our industry now because of the small retailer getting involved. I think Joe's just done an unbelievable job.

RW: For a retailer to meet one on one with someone from a record company is very important, at least to that retailer.

Bergman: Yeah, exactly. For a guy who has one record store to be able to sit and talk with Jack Craigo for ten or fifteen minutes is a great thing. That's what helped us get going in the record industry. When I first went to NARM—first of all they wouldn't let retailers in. So I couldn't even register for the convention. Norman Hosfater, who was with Roberts at the time, let me register as one of his guys. I didn't even use my own name. I had to sneak in! Couldn't stay at the Century Plaza, couldn't get a reservation, so we had to stay down the street at the Hilton. But it was such an eye opener to get to talk to some of those people. It gave me an idea of the scope that was possible in the record industry, and I think it's helped our people in the same way. That's what you can expect from the change in NARM.

RW: Did you feel like this year's convention accomplished any-thing?

Bergman: I think so. It wasn't much fun for me personally because the thing's gotten so big. It used to be like a big fraternity party where you knew everyone. It's not that way anymore: but the industry's not that way anymore either: it's more sophisticated, it's bigger. NARM has got to be a teaching thing. And for someone like me, who thinks he knows everything anyway, the convention's not as much fun. But overall for the entire industry this year's convention was just far better than it had ever been before. I still have one major complaint and that's that the entertainment doesn't mirror what's really going on in the industry; but I really think we're going to change that next year.

RW: With the Record Bar operation as big as it is, do you find yourself getting more involved in strictly the business aspect of the music industry and having less time to actually listen to the music that's coming out today?

Bergman: Yeah, but as long as I've got an office with a record player in it and a bunch of records in that office, and as long as I've got a door that I can close I'm going to listen to some music. I just put it on while I'm working. Obviously I can't devote my full attention to it in that situation. I don't care how much administrative work I have to do, I'm going to listen to music. It's part of my life.

RW: Why don't we wrap this up with a little bit of history, if you will? How did the Record Bar chain get started?

Bergman: It's an interesting story. My father started our company and is totally responsible for us getting to a level where I could take it further. Without him there is no Record Bar, no doubt about it. He was in the wholesale grocery business during World War II. There was a guy in Burlington, North Carolina who owed him some money and couldn't pay him. He ended up giving my father some juke boxes as

payment so my father got into the juke box business. He was also in the cigarette vending business. So he ran this juke box route and sold used records, like a lot of guys did when they took them off the boxes. From selling used records from the back of a warehouse he got the idea to open a record store. The first store was called Musicland, of all things. So it evolved into a record store in '57. The wholesale grocery business was not a very good business any more after chain stores came in. My father got hurt by that, went out of business and ended up with just a record store. So our family income was coming from a retail record store in Burlington, North Carolina. I had worked for my uncle, who had a little record store in Durham called Record Bar, and in 1960 he decided he wanted a change of scenery. So he took his family and moved to Jacksonville, Florida. My father bought up his store in Durham, so we had two stores: one called Musicland, one called Record Bar. I was in college at the time. I got out of school in 1963. Our family had a couple of bucks from this store in Durham, particularly. There was an opportunity in Chapel Hill, North Carolina for a store. We saw the opportunity, but I didn't want to go into the retail record business: I wanted to go to work for a manufacturer. My father, though, convinced me that there was a real opportunity in retailing. So I said I would try it. Arlene and I got married about that time and opened a little store in Chapel Hill. We were so undercapitalized that we couldn't run three stores. We had to close the Burlington store, move all the inventory and all the fixtures-and I mean they were dilapidated fixtures-and open a store in Chapel Hill. Called it Record Bar. The store did very well and the store in Durham did very well. We grew and grew and in 1968 we decided we wanted to go into Raleigh. But the strip shopping center in Raleigh, called Cameron Village, wouldn't let us in. There was all kinds of prejudices about record stores in those days. So we kept looking. There was another shopping center in Raleigh, but it was not doing well. I think it was called North Hills. The owners decided to close it in, mall it. My father happened to go over to the opening, when they opened the mall part, and was very impressed because it had a lot of traffic. So he said, "Let's give that a shot. We've been looking for a location, so let's try this one." And we found out something when we opened that store: malls are very good places for record stores. My father had the marketing know-how to see that that was a tremendous opportunity for us; he was the one that made that decision. We immediately did a lot of business, and that's what put us on the track. Later we came back and got into the other shopping center that wouldn't let us in before. So we started opening up stores and decided that malls were the place for us. First of all we opened in malls that were close to us in North Carolina. Then we had to spread through the whole state of North Carolina, because there weren't many malls around us anymore. Then we'd take any mall in the south or southeast that we couldn't get into and was any good. Then we had to spread geographically, because we kept eating them up.

There was a period there where we were in the business of opening retail record stores rather than running them. We are now in the business of running them and we're doing a good job. We learned how to do one thing and then we learned how to do another. It's not easy to become a multiple store operation because there's just so many more problems. When you get up to 20 stores it gets real difficult. You can stay with some simple systems to get to that point, but once you get over the 20-store level you better know what you're doing. That's what happened to Jimmy's. There's a level that once you cross you've got to be ready. We got squeezed once, and about the same time we got caught in that squeeze we got hit with the recession. We were fortunate in that we had some good people around who pulled us out of it. That's always been the best things that's happened to us. One of the nicest things about the business is that where we started there are three major colleges and we were able to draw talent from those colleges. We still do. That has really helped us. The cities themselves are not real big, but the type of person we've been able to get in our company has been remarkable. The cities we're located in are generally nice places to live, places that people like to stay in, so we've been able to oftimes get people to work for us who could command much higher salaries with bigger companies in bigger cities, but don't want that kind of lifestyle.



Quality Reigns At Producers Workshop

By SAMUEL GRAHAM

LOS ANGELES-Recording studios in the Los Angeles area are only slightly less prevalent than car washes and junk food stands, so it's not uncommon to hear a given studio calling attention to its merits. But when the studio has played a major role in the making of such records as Steely Dan's "Aja" and Fleetwood Mac's "Rumours," albums that were not only critically and commercially acclaimed but also noted for their production qualities, one tends to listen a little more closely than usual.

Such is the case with the Producers Workshop in Hollywood, a subsidiary of American Variety International (AVI). While AVI also includes a record label among its concerns (as well as TV production, publishing and management), studio head and AVI vice president Ed Cobb told RW that only recently has the studio been able to allot much time to AVI's own roster, so popular has the facility been with other artists. "It got to the point where 90 percent of the work done here was outside projects," Cobb said, "and we couldn't get in to do our own production. Now I'd say it's about 50 percent in-house and 50 percent outside."

That equitable division of studio time has been made possible by the recent opening of the Workshop's new mix-down room, which "opened up about half the

CLUB REVIEW

Sylvia Syms Dazzling At Bottom Line ■ NEW YORK—With a new al-Ms. Syms was the picture of the

bum and a headline performance at the Bottom Line Monday (31), Sylvia Syms (A&M) seems poised for a re-entry into the pop music world.

Her fine interpretations of Peter Allen's "She Loves To Hear The Music," Michael Franks' "Popsicle Toes," Peter Framp-ton's "I'm In You," and Barry Manilow's "Copacabana (At The Copa)," as well as her versions of "Sweet Georgia Brown" and Billie Holiday's "Lover Man," showed that her long hiatus from the performance spotlight has done nothing to diminish her ability to remold a song and make it her own. Her half spoken, half sung arrangement of "Touch Me In The Morning" was a delightful contrast to Diana Ross' version. Ms. Syms seemed equally at ease with her new material as well as her old, but she was perhaps at her best when she returned to her jazz roots with "Lover Man."

Many times an artist making a comeback finds it difficult to perform without showing some degree of uneasiness. However,

recording time available," accord-ing to Cobb. "Before that, both mixing and recording had to be done in the same room." The mix-down room was some three years in the making, largely due to AVI's (and especially Cobb's) strict insistence on optimal sound quality. "It had to be right accoustically, so the acoustic environment wouldn't be artificial. The idea is to go into the room, mix the music exactly as you want it, and then transfer it directly to disc with no IQ alteration. Doing that was a bitch, but I think that room has now made us a very viable threat to the rest of the recording business."

Cobb, a former member of the Four Preps, often talks in such terms, and he makes little effort to hide his professional disdain for many other studios in the area. "We're not in the jacuzzi business," he said of the Workshop's no-frills approach. "We create music here. We're not so pretentious that we make artists feel that we're doing them a favor by letting them record here. We're a service organization, all the way down the line we feel you can get the best this town has to offer. And what's more, the employees really feel a part of this thing; they use words like 'us' or 'we,' not just 'the studio.' "

Cobb is one engineer/producer/artist who no longer under-(Continued on page 100)

why she has become something

of a legend in music and why she

has often been referred to as a

er, Margaret, and Za Za Zazz, a

tight, jazz-influenced quartet who

performed with as much energy

Their originals, "It's Alright To Be On Mama's Side" and "Day-

dreaming," among others, show-ed a fine talent for songwriting

and an aesthetically pleasing

blend of musical styles. Mar-

garet's solo on "Daydreaming"

showed her to be an excellent

songstress possessing quite a

blending '40s and '70s jazz, Latin

rhythms and ballads should at-

tract many fans and should garner

them a contract with one of the

many record companies that have

been so successful with acts of

Carl Skiba

This group's unique ability of

as if they were headlining.

Opening the show were Grov-

"singer's singer."

versatile voice.

this nature.

The A/C Report

(A Weekly Report on Adult/Contemporary Playlist Additions)

Most Adds KISS YOU ALL OVER-Exile -Warner/Curb (4) DEVOTED TO YOU—Carly Simon & James Taylor— Elektra (3) IF THE WORLD RAN OUT OF LOVE TONIGHT-Dan & Coley—Big Tree (3) LOVE IS IN THE AIR—John Paul Young—Scotti Bros. (3) TWENTY FIVE WORDS OR LESS -Bill LaBounty-WB (3) WBZ/BOSTON A ROCK 'N ROLL FANTASY-Kinks -Arista HOT CHILD IN THE CITY-Nick Gilder-Chrysalis WSAR/FALL RIVER I'M NOT GONNA LET IT BOTHER ME TONIGHT-Atlanta Rhythm Section—Polydor LOVE WILL FIND A WAY—Pablo A&M MAGNET AND STEEL-Walter Eggn-THINK IT OVER-Cheryl Ladd-Capitol YOU NEVER DONE IT LIKE THAT— Captain & Tennille-WNEW/NEW YORK **DEVOTED TO YOU**—Carly Simon & Jomes Taylor—Elektra TOP OF THE CAPITOL-Diana Ross—Motown TRASH—Robin Gibb, Oscar the Grouch and Rover—Sesame Street TWENTY FIVE WORDS OR LESS Bill LaBounty-WE WIP/PHILADELPHIA GOT TO GET YOU INTO MY LIFE-Earth, Wind & Fire—Col SUMMER NIGHTS—John Travolta & Olivia Newton-John—RSO WBAL/BALTIMORE **DEVOTED TO YOU**—Carly Simon & James Taylor—Elektra YOU WERE MEANT FOR ME-Donny Hathaway-WMAL/WASH., D.C. **CLOSE THE DOOR**—Teddy Pendergrass—Phila. Intl. GOT TO GET YOU INTO MY LIFE— Earth, Wind & Fire—Col. I THOUGHT IT WAS YOU—Herbie Hancock—Col KISS YOU ALL OVER-Exile-Warner/Curb LAST DANCE—Donna Summer— Casablanca NO WALLS, NO CEILINGS, NO FLOORS-Clint Holme Private Stock REMINISCING-Little River Band-SHAKER SONG-Spyro Gyra-SUMMER NIGHTS—John Travolta & Olivia Newton-John WKBC-FM/WINSTON-SALEM SWEET LIFE—Paul Davis—Bang TENNESSEE WALTZ—Silver Blue-WHEN YOU'RE LOVED-Debby Boone—Warner/Curb WSM/NASHVILLE DEVOTED TO YOU—Carly Simon & James Taylor—Elektra TEAR TIME—Dave & Sugar—RCA -RCA WQUD-FM/MEMPHIS IF YOU WANNA DO A DANCE-Spinners—Atlantic KISS YOU ALL OVER—Exile— Warner/Curb LOVE IS IN THE AIR—John Paul Young-Scotti Bros. WHENEVER I CALL YOU "FRIEND" -Kenny Loggins-Col WSB/ATLANTA DANCING IN THE DARK-Renee Armand—Windsong

DREAMLAND-Gordon Lightfoot-HEY BABY—Juice Newton-ROSES AIN'T RED-Cathy O'Shea ---MCA SOUL TO SOUL----Michael Zager Band—Private Stock TWENTY FIVE WORDS OR LESS— Bill LaBounty-WB WFTL/FT. LAUDERDALE IF THE WORLD RAN OUT OF LOVE TONIGHT—England Dan & John Ford Coley—Big Tree LOVE IS IN THE AIR—John Paul Young—Scotti Bros. LOVE, LOVE, LOVE—Sandy Posie ---WB MOONLIGHT SERENADE---Tuxedo Junction---Butterfly THERE WILL BE LOVE---Lou Rawls -Phila. Intl. WHEN YOU'RE LOVED-Debby Boone-Warner/Curb WGAR/CLEVELAND AN EVERLASTING LOVE-Andy Gibb-RSO HOT CHILD IN THE CITY-Nick Gilder—Chrysalis STUFF LIKE THAT—Quincy Jones— A&M YOU-Rita Coolidge-A&M WLW/CINCINNATI LOVE IS IN THE AIR-John Paul Young—Scotti Bros, LOVE THEME FROM THE EYES OF WTMJ/MILWAUKEE AIN'T NOTHIN' GONNA KEEP ME FROM YOU---Teri De Sario---Casabianca HEARTBREAKER—Dolly Parton-LOVE'S IN NEED OF LOVE TODAY -Engelbert Humperdinck-Epic WCCO-FM/MINNEAPOLIS KISS YOU ALL OVER-Exile-Warner/Curb LOVE THEME FROM THE EYES OF LAURA MARS (PRISONER)-Barbra Streisand—Col READY OR NOT—Helen Reddy-Capitol WHENEVER YOU CALL ME "FRIEND"—Kenny Loggins—Col YOU OVERWHELM ME—Robert Palmer—Island KMBZ/KANSAS CITY ALMOST LIKE BEING IN LOVE-Michael Johnson—EMI-America DREAMLAND—Gordon Lightfoot— HEARTBREAKER-Dolly Parton RCA IF THE WORLD RAN OUT OF LOVE TONIGHT-England Dan & John Ford Coley—Big Tree PENNY ARCADE—Cristy Lane-LS/GRT REMINISCING—Little River Band— Harvest KULF/HOUSTON BOOGIE OOGIE OOGIE—A Taste Of Honey--Capitol GOT TO GET YOU INTO MY LIFE-Earth, Wind & Fire-Col TALKING IN YOUR SLEEP-Crystal Gayle-U KIIS/LOS ANGELES LOVE OR SOMETHING LIKE IT-Kenny Rogers—UA MY ANGEL BABY—Toby Beau— RCA KVI/SEATTLE REMINISCING-Little River Band-Harvest TOOK THE LAST TRAIN-David Gates—Elektra YOU NEVER DONE IT LIKE THAT— Captain & Tennille—A&M

Also reporting this week: WHDH, WJBO, KMOX-FM, KPNW. 22 stations reporting.

calm and collected professional as she joked with an audience of loyal and devoted fans as well as guite a few new found ones. Ms. Syms performance proved

AUGUST 12, 1978



ALBUM CROSS REFERENCE ON PAGE 87

151-200 ALBUM CHART

- 151 SEE FOREVER EYES PRISM/Ariala SW 5003 LIVE FROM PARIS STOMU 152
- YAMASHTA'S GO/Island ISLD 10 (WB) 153 MEMPHIS HORNS BAND II/
- RCA APLI 2643 154 STEPPIN' OUT HIGH INERGY/Gordy G7 982R1 (Motawn) 155 LEO SAYER/Warner Bros. BSK 3200
- 156 GOLDEN GREATS BUDDY HOLLY/
- MCA 3040 MAGIC IN YOUR EYES EARL KLUGH/
- United Artists UA LA 877 H YOUNGBLOOD (ORIGINAL SOUNDTRACK) WAR/United Artists UA LA 940 H THE CAPTAIN'S JOURNEY LEE RITENOUR/Elektra 6E 136 158

- 160 3 POUSETTE-DART BAND/Capitol SW 11781 WHITE MANSIONS VARIOUS
- 161
- ARTISTS/A&M SP 6004 162 THE GARDEN OF LOVE DON RAY/ Polydor PD 1 6150 163 SUMMERTIME GROOVE
- BOHANNON/Mercury SRM 1 3728 164 DAVID JOHANSEN BLUE SKY/
- JZ 34926 (CBS) WHITE, HOT & BLUE JOHNNY 165
- WINTER/Blue Sky JZ 35475 (CBS) THE BUDDY HOLLY STORY (ORIGINAL SOUNDTRACK)/Epic JE 35412 OUT OF THE BLUE ELO/Jet KZ2 166
- 167 35467 (CBS)
- ALIVEMUTHERFORYA VARIOUS 168
- ARTISTS/Columbia JC 35349 169 WISE AFTER THE EVENT ANTHONY PHILLIPS/Passport PB 9828 (Arista) 170 MY SONG KEITH JARRETT/ECM 1
- 1115 (WB) KISS THIS WORLD GOODBYE 171
- MTUME/Epic JE 35255 172 HAPPY TO BE WITH YOU JEAN

- WHEEL/Capitol SW 11726 DANCE ACROSS THE FLOOR JIMMY "BO" HORNE/Sunshine Sound
- 7801 (TK)
- 176 LOVE ISLAND DEODATO/Warner

- 177 GOT A FEELING PATRICK JUVET Casablanca NBLP 7101 178 STONEBOLT/Parachute RRLP 9006
- 178 STONEBOLT/ Parachute RKLP 9002 (Casablanca) 179 MORE SONGS ABOUT BUILDINGS AND FOOD TALKING HEADS/ Sire SRK 6058 (WB) 180 FOREVER YOURS THE SYLVERS/ Casablanca NBLP 7103 181 SET THE WORLD ON FIRE LIAR/ Brazinilla BYK 6082 (WB)

- Bearsville BRK 6982 (WB) 182 PAT METHENY GROUP/ECM 1 1114
- (WB) 183 DREAM OF A CHILD BURTON
- CUMMINGS/Portrait JR 35481 184 URBAN DESIRE GENYA RAVAN/ 20th Century Fox T 562 185 THE DIRT BAND/United Artists
- UA LA 854 H
- 186 MONTREAUX SUMMIT VOL. II VARIOUS ARTISTS/Columbia JG
- 35090 187 SGT. PEPPER'S LONELY HEARTS CLUB BAND THE BEATLES/Capital SMAS 2653 188 DOWN IN THE BUNKER STEVE 188 DOWN IN THE BUNKER STEVE
- GIBBONS BAND/Polydor PD 1
- 6154 189 LARRY CARLTON/Warner Bros
- BSK 3221 190 THE ESSENTIAL JIMI HENDRIX/
- Warner Bros. 2RS 2245 191 FAITH, HOPE & CHARITY/20th Century Fox T 560 192 MIDSTREAM DEBBY BOONE/
- Warner/Curb BSK 3130 193 HONKY TONK MASQUERADE JOE ELY/MCA 2333 194 EYES OF LAURA MARS [ORIGINAL
- SOUNDTRACK) VARIOUS ARTISTS/Columbia JS 35487
- CHILLIWACK/Mushroom MRS 5011
- 196 VILLAGE PEOPLE/Casablanca

- BSK 3204 199 BEAUTY SANTA ESMERALDA/
- Casablanca NBLP 7109
- 200 SWEET MUSIC ROADMASTER/ Village VR 7804

ALBUM CROSS REFERENCE

ABBA 36	CHUCK MANGIONE 16
AC/DC 135	CHUCK MANGIONE 16 BARRY MANILOW 30 MARSHALL TUCKER BAND 66 STEVE MARTIN 98 DAVE MASON 41 JOHNNY MATHIS AND 71 JOHNNY MATHIS AND 71
AC/DC 100	MAADCHALL TUCKED DAND AO
AMBRUSIA 120	MARSHALL TUCKER DAIND 07
ATLANTA RHYTHM SECTION 61	SIEVE MARTIN
ATLANTIC STARR	DAVE MASON
POY AVERS 123	JOHNNY MATHIS 71
	JOHNNY MATHIS AND DENIECE WILLIAMS 49 MEATLOAF 26 RANDY MEISNER 125 EDDIE MONEY 58 MOODY BLUES 13 WILLIE NELSON 86 OHIO PLAYERS 101 O'JAYS 27 JANE OLIVOR 131 ORIGINAL SOUNDTRACK: FM 34
THE DAIND	DENIECE MULLIANS 40
GATO BARBIERI	DENIECE WILLIAMS 49
GEORGE BENSON	MEATLOAF
PETER BROWN 117	RANDY MEISNER
LACKSON BROWNE 22	EDDIE MONEY 58
	MOODY BUIES 13
PEADU BRISUN	
JIMMY BUFFEIT	WILLIE NELSON
CALIFORNIA JAM	OHIO PLAYERS
CAPS 78	O'JAYS 27
CUALINI CACCIDY 72 00 109	IANE OLIVOR 131
SHAUN CASSIDT	
CHEAP TRICK	ORIGINAL SOUNDIRACK:
ERIC CLAPTON	FM
STANLEY CLARKE . 60	GREASE I
LINDA CLIFFORD 52	ROCKY HORROR SHOW
	SATUPDAY NIGHT FEVER 6
NATALIE COLE	SCT DEDDEDG LONELY LEADTS
COMMODORES	JUIL PAND LUNCLI HEARIS
CON FUNK SHUN	CLUB BAND 5
NORMAN CONNORS 74	STAR WARS
PITA COOLIDGE 51	THANK GOD IT'S FRIDAY
	POBERT PAIMER 02
CHICK COREA	
CROWN HEIGHTS AFFAIR 121	ALAN PARSONS PROJECT
PABLO CRUISE	DULLY PARION
CRUSADERS 35	TEDDY PENDERGRASS
	TOM PETTY 47
AL DIMEOLA	
DRAMATICS	
GEORGE DUKE	GERRT RAFFERIT
BOB DYLAN	REO SPEEDWAGON
EADTH WIND & FIRE 112	KENNY ROGERS
	ROLLING STONES 2
WALTER EGAN	TOM PORINSON RAND
EMOTIONS	
EXILE	TODD RUNDGREN
FATBACK BAND 147	LEON RUSSELL
POBERTA FLACY 149	BOB SEGER 8
	CARLY SIMON 24
FLEETWOOD MAC	SLAVE 89
FOGHAT	
FOREIGNER	PATT SMITH
FOXY 105	SNAIL
PETER GABRIEL 68	BRUCE SPRINGSTEEN
	SPYRO GYRA 113
CRISIAL GATLE	MICHAEL STANLEY BAND 118
GENESIS	STEELY DAN 44
ANDY GIBB	STEELT DAN 97
GRAHAM CENTRAL STATION	ROD STEWART
DAVID GILMOUR 43	THE STORY OF STAK WARS
CAMMY HACAD 143	BARBRA STREISAND
SAMMI HAGAK	STYX
HERBIE HANCOCK	SUN 79
HEART	CIA/EET THUNDER 96
HEATWAVE 39	CVIVECTED 100
MICHAEL HENDERSON 63	TADNEY COENCED BAND 114
BOBBI HUMPHREY 115	TAKNET SPENCER DAND
1015V BDOS 38	TASIE OF HUNEY
ISLET DROS. 54	THIN LIZZY
MILLIE JACKSON	TORY REALL 94
RICK JAMES STONE CITY BAND	137
JEFFERSON STARSHIP	TROOFER 37
BILLY IOEL 15	BONNIE ITLER
THE BROTHERS IOHNSON 25	ULYSSES GREEK SUITE
ANCHARI JOHNSON 83	U.K 84
MICHAEL JOHNSON UO	ÚFO 62
GRACE JONES	12 VAN HALEN 42
QUINCY JONES	TT
IOURNEY	VILLAGE FEOFLE
YANSAS 53	JERRY JEFF WALKER
EVELVNI CHAMPAGNE KING 66	JOE WALSH I I I I I I I I I I I I I I I I
EVELIN CHAMPAONE KIND	88 BOB WELCH 88
KINKS	WHISPERS 91
KISS	103 ICANAL 14 MAS
IOHN KLEMMER	120
ALVIN LEE 150	JESSE WINCHESIEK
LITTLE PIVEP BAND 59	WINGS 29
AU AU	WAR OF THE WORLDS
KENNT LOGGINS	BETTY WRIGHT
LOUISIANA'S LE ROUX	WARPEN ZEVON
ABBA 36 AC/DC 133 AMBROSIA 128 AMBROSIA 128 ATLANTIC STARR 132 ROY AYERS 123 ROMSOND 57 PETER BROWN 117 JACKSON BROWNE 127 PEABO BRYSON 116 JACKSON BROWNE 127 CALIFORNIA JAM 119 CALIFORNIA JAM 119 CALIFORNIA JAM 110 CARS 78 SHAULY CLARKE 60 LINDA CLIFFORD 52 STANLEY CLARKE 60 COM FUNK SHUN 48 <t< td=""><td>OHIO PLAYERS 101 O'JAYS 27 JANE OLIVOR 131 ORIGINAL SOUNDTRACK: 14 FM 34 GREASE 11 ROCKY HOROR SHOW 107 SATURDAY NIGHT FEVER 6 SGT, PEPPERS LONELY HEARTS 144 CLUB BAND 5 STAR WARS 144 THANK GOD IT'S FRIDAY 21 ROBERT PALMER 92 ALAN PARSONS PROJECT 18 DLILY PARION 90 TEDDY PENDERGRASS 11 TOM PETTY 47 PLEASURE 142 GERRY RAFFERTY 12 REO SPEEDWAGON 67 KENNY ROGERS 109 LEON RUSSELL 124 BORSEGER 109 LEON RUSSELL 124 BORGER 109 LEON RUSSELL 124 BORGER 113 MICHAEL STANLEY BAND 124 BORGER 13</td></t<>	OHIO PLAYERS 101 O'JAYS 27 JANE OLIVOR 131 ORIGINAL SOUNDTRACK: 14 FM 34 GREASE 11 ROCKY HOROR SHOW 107 SATURDAY NIGHT FEVER 6 SGT, PEPPERS LONELY HEARTS 144 CLUB BAND 5 STAR WARS 144 THANK GOD IT'S FRIDAY 21 ROBERT PALMER 92 ALAN PARSONS PROJECT 18 DLILY PARION 90 TEDDY PENDERGRASS 11 TOM PETTY 47 PLEASURE 142 GERRY RAFFERTY 12 REO SPEEDWAGON 67 KENNY ROGERS 109 LEON RUSSELL 124 BORSEGER 109 LEON RUSSELL 124 BORGER 109 LEON RUSSELL 124 BORGER 113 MICHAEL STANLEY BAND 124 BORGER 13

1001 THE ALBUM CHART 158

AUGUST 12, 1978

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- 101 JASS-AY-LAY-DEE OHIO PLAYERS/Mercury SRM 1 3730 102 LOVE OR SOMETHING LIKE IT KENNY ROGERS/United Artists 115 UA LA 903 H 103 SPARK OF LOVE LENNY WILLIAMS/ABC AA 1073 114 104 102 CONTRARY TO ORDINARY JERRY JEFF WALKER/MCA 3041 105 126 GET OFF FOXY/Dash 3005 (TK) 106 TROPICA GATO BARBIERI/A&M SP 4710 117 107 101 ROCKY HORROR SHOW (ORIGINAL SOUNDTRACK)/ Ode OSY 21653 (Jem) 108 100 BORN LATE SHAUN CASSIDY/Warner/Curb BSK 3126 109 HERMIT OF MINK HOLLOW TODD RUNDGREN/Bearsville 97 BRK 6091 (WB) 110 ... AND THEN THERE WERE THREE GENESIS/Atlantic SD 19173 87 111 121 NOT SHY WALTER EGAN/Columbia JC 35077 112 ALL 'N' ALL EARTH, WIND & FIRE/Columbia JC 34905 96 113 95 SPYRO GYRO/AMHERST AMH 1 1014 114 131 THREE'S A CROWD TARNEY SPENCER BAND/A&M SP 4710 115 119 FREESTYLE BOBBI HUMPHREY/Epic JE 35338 116 103 PEABO PEABO BRYSON/Capitol ST 11729 117 89 FANTASY LOVE AFFAIR PETER BROWN/Drive 104 (TK) 118 122 CABIN FEVER MICHAEL STANLEY BAND/Arista AB 4182 119 129 CALIFORNIA JAM 2 VARIOUS ARTISTS/Columbia PC 35389 120 EXCITABLE BOY WARREN ZEVON/Asylum 6E 118 86 121 DREAM WORLD CROWN HEIGHTS AFFAIR/De-Lite DSR 9506 128 (Mercury) 122 LOUISIANA'S LE ROUX/Capitol SW 11734 127 123 YOU SEND ME ROY AYERS/Polydor PD 1 6159 ____ 124 134 AMERICANA LEON RUSSELL/Paradise PAK 3142 (WB) 125 130 RANDY MEISNER/Asylum 6E 140 126 THE GRAND ILLUSION STYX/A&M SP 4637 110 127 FRIENDS CHICK COREA/Polydor PD 1 6160 128 LIFE BEYOND L.A. AMBROSIA/Warner Bros. BSK 3135 ____ 129 139 A TOUCH ON THE RAINY SIDE JESSE WINCHESTER/Bearsville BRK 6984 (WB) 130 ULYSSES THE GREEK SUITE/20th Century Fox 2T 1101 135 131 STAY THE NIGHT JANE OLIVOR/Columbia JC 35437 132 132 ATLANTIC STARR/A&M SP 4711 133 136 WHEN I DREAM CRYSTAL GAYLE/United Artists UA LA 858 H 134 137 SNAIL/Cream CR 1009 POWERAGE AC/DC/Atlantic SD 19180 135 138 DO WHAT YOU WANNA DO DRAMATICS/ABC AA 1072 136 108 THICK AS THIEVES TROOPER/MCA 2377 137 138 133 ARABESQUE JOHN KLEMMER/ABC AA 1068 MIXED EMOTIONS EXILE/Warner/Curb BSK 3205 139 _ FAME GRACE JONES/Island ILPS 92525 (WB) 140 145 WAR OF THE WORLDS VARIOUS ARTISTS/Columbia JC 35290 141 142 GET TO THE FEELING PLEASURE/Fantasy F 9550 142 109 ALL NIGHT LONG SAMMY HAGAR/Capitol SMAS 11812 143 STAR WARS (ORIGINAL SOUNDTRACK)/20th Century Fox T 541 148 144 FLOWING RIVERS ANDY GIBB/RSO 1 3019 111 145 POWER IN THE DARKNESS TOM ROBINSON BAND/Harvest 120 146 STB 11778 (Capitol) FIRED UP 'N' KICKIN' FATBACK BAND/Spring 1 6718 (Polydor) 147 149 THE STORY OF STAR WARS (FROM THE ORIGINAL 148 150 SOUNDTRACK)/ 20th Century Fox 5 550 BLUE LIGHTS IN THE BASEMENT ROBERTA FLACK/Atlantic 107 149 SD 19149
- ROCKET FUEL ALVIN LEE/RSO RS 1 3033 150 106

RECORD WORLD AUGUST 12, 1978

CARN/Phila. Intl. JZ 34986 (CBS) 173 DEADEYE DICK C.J. & CO./ Westbound WT 6104 (Atl) 174 COLLISION COURSE ASLEEP AT THE NBLP 7064 197 IN FASHION THE STYLISTICS/ Mercury SRM 1 3727 198 CARLENE CARTER/Warner Bros.

SOUL TRUTH

By DEDE DABNEY



<u>NEW YORK:</u> Personal Pick: "It Seems To Hang On" - Ashford & Simpson (WB). Following hot on the tracks of their first gold album, Nick & Val have made a logical decision to go with this semi-disco smash up front. The success of "Don't Cost You Nothing" should be greatly overshadowed by this sparkling production. This should be the first in

a series of smashes from their soon to be released album.

"SATURDAY NIGHT FEVER" - R.I.P. (REST IN PRESTIGE)

"It will never last." "It's just a fad." Do these comments sound familiar ?? Well these and many more like them were being made about disco music not too long ago. If disco music was on the critical list, it was at a time just prior to the release of "Saturday Night Fever." This album and the movie have done more for the promotion of the disco experience than any other in that field. This album held down the top album chart position for 25 weeks, with a \$12.98 list price. This is phenomenal for several reasons, the first being that it was a disco oriented album and in addition to that, a two record set movie soundtrack. The secret was timing and a lot of luck. The album also was a potpourri of ideas and concepts from the Bee Gees' "Night Fever," to Ralph MacDonald's "Calypso Breakdown." It was this overall general appeal that formed the solid base on which this album took flight. Everybody involved with this album became financially secure instantly and it even gave a boost career-wise to such artists as The Trammps, whose "Disco Inferno" went gold on a re-issue.

The disco industry has produced a whole new generation of people associated with phenomena. A classic case in point is Tom Moulton. Tom started doing disco mixing for the old Scepter label with B.T. Express on their first recording. There was a time all a record had to have was Tom's name on it and it was an instant disco hit. Tom has now gone on to bigger and better things, like owning his own record company, Tom'N'Jerry Records. When there is a void, there is always some one there to fill it. Some of the brightest stars on the disco studio scene today are Jimmy Simpson, Raphael Charres, Gregg Diamond and Jim Burgess. Each of these men have refined the art of the disco remix to a great degree and are now moving into other areas like production.

Patti Labelle will soon be going on tour with the (Continued on page 92)

ABC Names Craig and Smith To Special Markets VP Posts

LOS ANGELES—ABC Records, Inc. has appointed two new vice presidents in the special markets area. The announcement was jointly made by Steve Diener, president, and Gary Davis, vice president of marketing.

Bill Craig has been promoted to the newly created position of vice president of field activity, special markets. Working out of both the Los Angeles office and Detroit, Craig will be responsible for directing and coordinating the activities of the field promotion staff locally on a market to market basis as well as becoming involved in the area of talent acquisition of black product. He



Bill Craig

was previously director of promotion, special markets.

In addition, John Smith has been named vice president of promotion, special markets. Smith will supervise all promotion activities from the home office and will also create and implement programs and campaigns for the division's acts.

Smith comes to ABC from At Home Productions, where he was vice president of marketing. He was previously vice president of marketing for the Blue Note division of United Artists Records. Smith also served as vice president of marketing for Stax Records.

1



John Smith

Aretha at Carnegie Hall



Caught backstage after Aretha Franklin's recent performance at Carnegie Hall are (from left) Patti Labelle, Stephanie Mills, UN Ambassador Andrew Young, Aretha, and Dionne Warwick.

R&B PICKS OF TH



(Desert Rain Music Ltd., ASCAP). This is the year's surprise from the Roadshow stable. The company that has in the past brought you Brass Construc-tion, B.T. Express and Enchantment now brings you Winners, and they are nothing but that. The initial impact is like that of B.T., but with improved vocals. This should be a banner year for Ariola and the group as well. Ariola 7715.



SOUTHROAD CONNECTION, "JUST A LIT- Z RANDY BROWN, "WELCOME TO TLE BIT OF FUNK" (Ensign Music Corp./Harrindur Pub. Co., 📾 BMI). This group from West-chester, N.Y. will soon have people dancing across the nation. The groove is there with a thumping bass line that won't quit, coupled with an energycharged vocal and blaring horns. The group doesn't stop: from intro to fade-out it's pure high voltage. Mahogany M-678-A.

MY ROOM." This sensational new artist is a sign of the growth that Casablanca has been experienc-✓ ing over the past year. Already

showing great out-of-the-box strength, this album contains several possible single selections. Of particular interest are: "Do It Baby" and "I'd Rather Hurt My-self." Parachute RRLP 9005 (Casablancal.



AUGUST 12, 1978

RECORD WORLD R&B SINGLES CHART

BOOGIE, OOGIE A TASTE OF HONEY Capitol 4565 (2nd Week) YOU AND I RICK JAMES STONE CITY BAND/Gordy 7156 (Motown) THREE TIMES A LADY COMMODORES/Motown 1443 CLOSE THE DOOR TEDDY PENDERGRASS/Phila. Intl. 8 3648 (CBS) GET OFF FOXY/Dash 5046 (TK) SHAME EVELYN "CHAMPAGNE" KING/RCA 11122 LAST DANCE DONNA SUMMER/Casablanca 926 SHAKE AND DANCE WITH ME CON FUNK SHUN/ Mercury 74008 STUFF LIKE THAT QUINCY JONES/A&M 2043 HOLDING ON (WHEN LOVE IS GONE) LTD/A&M 2057 ANNIE MAE NATALIE COLE/Capitol 4572 I LIKE GIRLS FATBACK BAND/Spring 181 (Polydor) GOT TO GET YOU INTO MY LIFE EARTH, WIND & FIRE/ Columbia 3 10796 TAKE ME I'M YOURS MICHAEL HENDERSON/Buddah 597 (Arista) DON'T PITY ME FAITH, HOPE & CHARITY/20th Century Fox 2370 USE TA BE MY GIRL THE O'JAYS/Phila. Intl. 8 3642 (CBS) VICTIM CANDI STATON/Warner Bros. 8582 YOU'RE ALL I NEED TO GET BY JOHNNY MATHIS &	000 HART 10 12 8 11 7 13 6 14 9 3 8 9 9 19 8	39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 54 55 54 55 54 55 57	46 43 50 23 51 22 48 53 54 28 67 58 56 62 60 61 MAK	SUN IS HERE SUN/Capitol 4587 THE GROOVE LINE HEATWAVE/Epic 8 50524 WORDS DON'T SAY ENOUGH 7TH WONDER/Parachute 510 (Casablanca) SOFT AND WET PRINCE/Warner Bros. 8619 MORE THAN JUST A JOY ARETHA FRANKLIN/Atlantic 3495 YOU KNOW YOU WANNA BE LOVED KEITH BARROW/	4 8 2 12 7 19 7 3 4 11 2 3 2 3 2 3 2 1
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A TASTE OF HONEY Capitol 4565 (2nd Week) YOU AND I RICK JAMES STONE CITY BAND/Gordy 7156 (Motown) THREE TIMES A LADY COMMODORES/Motown 1443 CLOSE THE DOOR TEDDY PENDERGRASS/Phila. Intl. 8 3648 (CBS) GET OFF FOXY/Dash 5046 (TK) SHAME EVELYN "CHAMPAGNE" KING/RCA 11122 LAST DANCE DONNA SUMMER/Casablanca 926 SHAKE AND DANCE WITH ME CON FUNK SHUN/ Mercury 74008 STUFF LIKE THAT QUINCY JONES/A&M 2043 HOLDING ON (WHEN LOVE IS GONE) LTD/A&M 2057 ANNIE MAE NATALIE COLE/Capitol 4572 I LIKE GIRLS FATBACK BAND/Spring 181 (Polydor) GOT TO GET YOU INTO MY LIFE EARTH, WIND & FIRE/ Columbia 3 10796 TAKE ME I'M YOURS MICHAEL HENDERSON/Buddah 597 (Arista) DON'T PITY ME FAITH, HOPE & CHARITY/20th Century Fox 2370 USE TA BE MY GIRL THE O'JAYS/Phila. Intl. 8 3642 (CBS) VICTIM CANDI STATON/Warner Bros. 8582 YOU'RE ALL I NEED TO GET BY JOHNNY MATHIS &	12 8 11 7 18 13 6 14 9 3 8 8 9 19	42 43 44 45 46 47 48 49 50 51 52 53 54 55 CHARI 56	50 23 51 22 48 53 54 28 67 58 56 62 60 61 MAK	SUPER WOMAN DELLS/ABC 12386 LOVE TO SEE YOU SMILE BOBBY BLAND/ABC 12360 SUN IS HERE SUN/Capitol 4587 THE GROOVE LINE HEATWAVE/Epic 8 50524 WORDS DON'T SAY ENOUGH 7TH WONDER/Parachute 510 (Casablanca) SOFT AND WET PRINCE/Warner Bros. 8619 MORE THAN JUST A JOY ARETHA FRANKLIN/Atlantic 3495 YOU KNOW YOU WANNA BE LOVED KEITH BARROW/ Columbia 3 10722 BRANDY O'JAYS/Phila. Intl. 3652 (CBS) OUR LOVE WILL SURVIVE MEMPHIS HORNS/RCA 11309 I DIDN'T TAKE YOUR MAN ANN PEEBLES/Hi 78518 (Cream) READY OR NOT DEBORAH WASHINGTON/Ariola 7707 BLUE LOVE RUFUS FEATURING CHAKA KHAN/ABC 12390 FUNK-O-NOTS OHIO PLAYERS/Mercury 74014 CER OF THE WEEK I'M IN LOVE (AND I LOVE THE FEELING) ROSE ROYCE Whitfield 8629 (WB)	2 12 7 19 7 3 4 11 2 3 3 2 3 2 3 2
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I LIKE GIRLS FATBACK BAND/Spring 181 (Polydor) GOT TO GET YOU INTO MY LIFE EARTH, WIND & FIRE/ Columbia 3 10796 TAKE ME I'M YOURS MICHAEL HENDERSON/Buddah 597 (Arista) DON'T PITY ME FAITH, HOPE & CHARITY/20th Century Fox 2370 USE TA BE MY GIRL THE O'JAYS/Phila. Intl. 8 3642 (CBS) VICTIM CANDI STATON/Warner Bros. 8582 YOU'RE ALL I NEED TO GET BY JOHNNY MATHIS &	9 3 8 9 19	56	_	I'M IN LOVE (AND I LOVE THE FEELING) ROSE ROYCE Whitfield 8629 (WB)	1
GOT TO GET YOU INTO MY LIFE EARTH, WIND & FIRE/ Columbia 3 10796 TAKE ME I'M YOURS MICHAEL HENDERSON/Buddah 597 (Arista) DON'T PITY ME FAITH, HOPE & CHARITY/20th Century Fox 2370 USE TA BE MY GIRL THE O'JAYS/Phila. Intl. 8 3642 (CBS) VICTIM CANDI STATON/Warner Bros. 8582 YOU'RE ALL I NEED TO GET BY JOHNNY MATHIS &	3 8 9 19	56	_	I'M IN LOVE (AND I LOVE THE FEELING) ROSE ROYCE Whitfield 8629 (WB)	1
Columbia 3 10796 TAKE ME I'M YOURS MICHAEL HENDERSON/Buddah 597 (Arista) DON'T PITY ME FAITH, HOPE & CHARITY/20th Century Fox 2370 USE TA BE MY GIRL THE O'JAYS/Phila. Intl. 8 3642 (CBS) VICTIM CANDI STATON/Warner Bros. 8582 YOU'RE ALL I NEED TO GET BY JOHNNY MATHIS &	8 9 19			FEELING) ROSE ROYCE Whitfield 8629 (WB)	1
(Arista) DON'T PITY ME FAITH, HOPE & CHARITY/20th Century Fox 2370 USE TA BE MY GIRL THE O'JAYS/Phila. Intl. 8 3642 (CBS) VICTIM CANDI STATON/Warner Bros. 8582 YOU'RE ALL I NEED TO GET BY JOHNNY MATHIS &	9 19	57	42	Whitfield 8629 (WB)	1
Fox 2370 USE TA BE MY GIRL THE O'JAYS/Phila. Intl. 8 3642 (CBS) VICTIM CANDI STATON/Warner Bros. 8582 YOU'RE ALL I NEED TO GET BY JOHNNY MATHIS &	19	57	42		2
USE TA BE MY GIRL THE O'JAYS/Phila. Intl. 8 3642 (CBS) VICTIM CANDI STATON/Warner Bros. 8582 YOU'RE ALL I NEED TO GET BY JOHNNY MATHIS &	19	57	42	I DON'T KNOW WHAT I'D DO SWEET CREAM/	2
VICTIM CANDI STATON/Warner Bros. 8582 YOU'RE ALL I NEED TO GET BY JOHNNY MATHIS &	8		03		2
YOU'RE ALL I NEED TO GET BY JOHNNY MATHIS &				Shadybrook 1044	
DENIECE WILLIAMS/Columbia 3 10722	6	58	—	IT'S A BETTER THAN GOOD TIME GLADYS KNIGHT & THE PIPS/Buddah 598 (Arista)	1
SHADOW DANCING ANDY GIBB/RSO 893	14	59	66	YOU GOT ME RUNNING LENNY WILLIAMS/ABC 12387	2
IF YOU'RE READY (HERE IT COMES) ENCHANTMENT/		60	34	THANK GOD IT'S FRIDAY LOVE & KISSES/Casablanca 925	11
Roadshow 1212 (UA)	8	61	32	DUKEY STICK (PART ONE) GEORGE DUKE/Epic 8 50531	18
FEEL THE FIRE PEABO BRYSON/Capitol 4573 BABY, I NEED YOUR LOVE SWEET THUNDER/Fantasy-	13	62	57	DO IT WITH FEELING MICHAEL ZAGER & THE MOON	8
WMOT 826	9			BAND FEATURING PEABO BRYSON/Bang 737	0
NEVER MAKE A MOVE TOO SOON B.B. KING/ABC 12380	8	63	65	I THOUGHT IT WAS YOU HERBIE HANCOCK/Columbia 3	4
RUNAWAY LOVE LINDA CLIFFORD/Curtom 0133 (WB)					3
			64	HUI SINF WATNE HEINDERSUN/FOIYOUT 14403	1
YOU McCRARYS/Portrait 6 70014	7	65	_	STAND UP ATLANTIC STAKK/ A&M 2003	1
STOP YOUR WEEPING DRAMATICS/ABC 12372	10	66		LET'S START THE DANCE BOHANNON/Mercury 74015	1
GROOVE WITH YOU ISLEY BROS./T-Neck 8 2277 (CBS)	6		_	THERE'LL NEVER BE SWITCH/Gordy / 159 (Motown)	1
FIRST IMPRESSIONS THE STYLISTICS/Mercury 74406	9	68,		THINK IT OVER CISSY HOUSTON/Private Stock 204	
LOVE BROUGHT ME BACK D.J. ROGERS/Columbia 3 10754	5	69		GREASE FRANKIE VALLI/RSO 897	1
THIS IS YOUR LIFE NORMAN CONNORS/Arista 0343	6	70	40	TAKE ME TO THE NEXT PHASE (PT. I) ISLEY BROS./	20
MY RADIO SURE SOUNDS GOOD TO ME LARRY GRAHAM	9	71	69	TOO MUCH, TOO LITTLE, TOO LATE JOHNNY MATHIS &	
MISS YOU ROLLING STONES/Rolling Stones 19307 (Atl)	6			DENIECE WILLIAMS/Columbia 3 10693	24
YOUNGBLOOD (LIVIN' IN THE STREETS) WAR/United		72	74	WHISTLE BUMP EUMIR DEODATO/Warner Bros. 8606	2
Artists 1213	6	73	41	AUTOMATIC LOVER SYLVIA/Vibration 576 (All Platinum)	10
WHAT YOU WAITIN' FOR STARGARD/MCA 40932	3	74	68	I CAN'T MOVE NO MOUNTAIN SHIRLEY BROWN/Arista	
		1		0344	4
SMILE EMOTIONS/Columbia 3 10791	3	1			11
	STOP YOUR WEEPING DRAMATICS/ABC 12372 GROOVE WITH YOU ISLEY BROS./T-Neck 8 2277 (CBS) FIRST IMPRESSIONS THE STYLISTICS/Mercury 74406 LOVE BROUGHT ME BACK D.J. ROGERS/Columbia 3 10754 THIS IS YOUR LIFE NORMAN CONNORS/Arista 0343 MY RADIO SURE SOUNDS GOOD TO ME LARRY GRAHAM & GRAHAM CENTRAL STATION/Warner Bros. 8602 MISS YOU ROLLING STONES/Rolling Stones 19307 (Atl) YOUNGBLOOD (LIVIN' IN THE STREETS) WAR/United Artists 1213	RUNAWAY LOVE LINDA CLIFFORD/Curtom 0133 (WB)15IF YOU WANNA DO A DANCE SPINNERS/Atlantic 34935YOU McCRARYS/Portrait 6 700147STOP YOUR WEEPING DRAMATICS/ABC 1237210GROOVE WITH YOU ISLEY BROS./T-Neck 8 2277 (CBS)6FIRST IMPRESSIONS THE STYLISTICS/Mercury 744069LOVE BROUGHT ME BACK D.J. ROGERS/Columbia 3 107545THIS IS YOUR LIFE NORMAN CONNORS/Arista 03436MY RADIO SURE SOUNDS GOOD TO ME LARRY GRAHAM & GRAHAM CENTRAL STATION/Warner Bros. 86029MISS YOU ROLLING STONES/Rolling Stones 19307 (Atl)6YOUNGBLOOD (LIVIN' IN THE STREETS) WAR/United Artists 12136WHAT YOU WAITIN' FOR STARGARD/MCA 409323	RUNAWAY LOVE LINDA CLIFFORD/Curtom 0133 (WB)15IF YOU WANNA DO A DANCE SPINNERS/Atlantic 34935YOU McCRARYS/Portrait 6 700147STOP YOUR WEEPING DRAMATICS/ABC 1237210GROOVE WITH YOU ISLEY BROS./T-Neck 8 2277 (CBS)6FIRST IMPRESSIONS THE STYLISTICS/Mercury 744069LOVE BROUGHT ME BACK D.J. ROGERS/Columbia 3 107545THIS IS YOUR LIFE NORMAN CONNORS/Arista 03436MY RADIO SURE SOUNDS GOOD TO ME LARRY GRAHAM & GRAHAM CENTRAL STATION/Warner Bros. 86029MISS YOU ROLLING STONES/Rolling Stones 19307 (Atl)6YOUNGBLOOD (LIVIN' IN THE STREETS) WAR/United Artists 121373WHAT YOU WAITIN' FOR STARGARD/MCA 409323	Never Nover November Novem	Interview make A move too solon 0.0. Intro/ More Too Solon 0.0. Intro/ Mor





Jazz Fusion

Rhythm) Paul Horn—KKSS—(Undercurrent) Ester Phillips—KKSS-—(Medley) Norman Connors—WVON

Sales Breakouts

Emotions (Columbia) Slave (Cotillion) Ohio Players (Mercury) Curtis Mayfield (Curtom) Roy Ayers (Polydor)

Prime Cuts

B.B. King—KATZ—(Midnight, When It) Bobby Bland—KATZ—(Come Fly) Millie Jackson—KATZ—(Keep Home...) Natalie Cole—KATZ—(I'm Catching) Mume—KATZ—(I'm Catching) D.J. Rogers—KATZ—(I-Uixe Fround) D.J. Rogers—KATZ—(I-Uixe Fround) D.J. Rogers—KATZ—(I-Uixe Fround) Mass Production—KKS—(Sky High, Grove Mei Rick James—WAMO—(Mary Jane) Larry Graham—WAMO—(Lost) Slave—WAMO Gladys Knight & The Pips—WAMO Crown Heights Affair—WAMO Dhio Plavers—WAMO WVON—(Jass) Memphis Horns—WVON—(Baker Street)

Gerry Rafferty-WVON-(Baker Street)

EAST

Jazz Fusion

Blair—WWRL—(Nightiife) WOL Wilbert Longmire—WWRL—(Lovely Day) Raul De Souza—WWRL—(Lovely Day) Eari Klugh—WWRL (Cast Your Fate) Terry Caliter—WWIN—(I've Been Doin', African Violet, Love To Love, Holding) Phil Upchurch—WWIN—(Strawberry, Free, Good Times) Bobbi Humphrey—WWIN—(Freestyle, My Destiny, I Could Love, Sunset, If You Want, ...) Herbie Hancock—WOL—(Nover & Over) George Duke—WOL—(Movin')

Sales Breakouts

Emotions (Columbia) Slave (Cotillion) Dhio Players (Mercury) Curtis Mayfield (Curtom) Roy Ayers (Polydor)

Adds

Bros. Johnson Emotions Mathis & Williams Sylvers Con Funk Shun Con Funk Shun Rick James Ohio Players Gerry Rafferty Memphis Horns Slave Gladys Knight & The Pips

Curtis Mayfield Crown Heights Affair Soul Children Sgt. Pepper

Emotions—WJMO WAMO Sgt.Pepper—WJMO Bros. Johnson—WJMO—(Ain't We Funkin) WAMO WVON—(Mr. Cool, Ain't) LTD—WJMO—(It's Time...) KATZ WAMO (Ize) KATZ WAMO -- (Jam) Sylvers---WBMX---(Don't Stop, Scoop Fer You) KATZ---(Don't Stop) WVON---(Don't Stop) KKSS---(Love Changes, Diamonds) Soul Children---WBMX---(Hard Living) Curtis Mayfield---WBMX---(Do It All Night, Keen Me Keep Me Mathis & Williams-WBMX-(Until You Special Part

Adds

Emotions Sylvers Ohio Players Unio Players War Atlantic Starr Evelyn King Norma Jean Switch Jean Carn Millie Jackson KC & The Sunsine Band

Prime Cuts

Teddy Pendergrass-WWRL-(Somebody

Teddy Pendergrass—WWRL—(Somebody Loves You) WOL Mathis & Williams—WWRL—(Uniti You Comm Commodores—WWRL—(Fiying High) Mores—WWRL—(Spanish Sunset War—WNIR Millie Jackson—WNIR Sylvers—WOL—(Don't Stop...) WNJR Atlantic Starr—WOL—(Stand Up) Norma Jean—WNJR WMIR—(Ain't Ride Blam) Jean Carn—WDAS Evelyn C. King—WWIN—(Smooth Talk, 1 Don't Know, Show Is Over) Emotions—WOL—(Ain't Ride Blam) Jean Carn—WDAS Evelyn C. King—WWIN—(Smooth Talk, 1 Don't Know, Show Is Over) Emotions—WOL—(My Everything, Whole Lot Of Shaking, Walking The Line) Dhio Players—WOL—(Jass, Not Enuf) Switch—WOL—(Jass, Not Enuf) Switch—WOL—(Jass, Not Enuf) Switch—WOL—(Jass, Not Enuf) Sun—WOL Ke & The Sunshine Band—WOL—(Oo You Feel ..., How How About ...) WIN—(Various) San=WOL LITO—WOL—(Just Freak) LITO—WOL—(Jass, Poserve) Southroad Connection—WOL—(Easy)

Al Hudson-KATZ-(Spreading Love)

Bros, Johnson





(A weekly survey of airplay and sales activity on key black oriented albums compiled by Record World assistant r&b editor Basil Nias and the RW research department)

SOUTH/SOUTHWEST

Margie Joseph

James Brown Randy Brown Curtis Mayfield

Soul Children Memphis Horns

Crown Heights Jimmy Castor NYCC

Adds-

Bros. Johnson Emotions Mathis/Williams Michael Henderson Sun Lenny Williams Atlantic Starr Mass Production High Inergy

Prime Cuts -

Where Ip cuts are not indicated, station is an entire album) (Where ip cuts ore not indicated, station is on entire album) Lenny Williams—WEDR—(Runnin', Reaching Out, Cause . . .) WDIA—(Runnin') WADK—(Cause i . . .) WYLD—(Running, Midnight Girl, Cause . . .) Bohannon—WEDR—(Let's Start) Eddie Kendricks—WEDR—(Best Of Strangers) Teddy Pendergrass—WLOK—(Get Up, Only You) WYLD—(Close The Door, Cold Cold . . .) Con Funk Shun—WLOK—(Seasy) KMIQ—(Caocentrate) KMIQ—(Jam, Concentrate) KMIQ—(Jam, Concentrate, Hold On) WYLD Evelyn C. King—WLOK—(Smooth Talk) Larry Graham—WLOK—(Smooth Talk) Larry Graham—WLOK—(Smooth Talk) Bros. Johnson—WLOK WYLD KMIQ—(Streetwave. Ain't Wp

WYLO WYLO KMJQ—(Streetwave, Ain't We Ride O'...) WAOK—(Ain't) Hodges, James & Smith—KMJQ— (Hideaway, Can't Hide) Mass Production—WAOK—(Sky High) Mathis & Williams—WAOK—(Just ...)

WEST

Adds-Bros. Johnson Foxy Sun Hodges, James & Smith

Sales Breakouts ----

Emotions (Columbia) Slave (Cotillion) Ohio Players (Mercury) Curtis Mayfield (Curtom) **Jazz Fusion** Quincy Jones-WLOK-(Taking It To The

Crusaders—KM/Q—(Snowiiake, Dayuu, Covert, ...) WAOK—(Bayou) WYLD—(Ali Cuts) Sergio Mendes—KM/Q—(Vaters) Passport—KM/Q—(Locomotive) Lee Ritenour—KM/Q—(Capt, Journey, Matchmaker) Earl Klugh—WAOK—(Magic, Cast Your Fate) Wilbert Longmire—WAOK—(Lovely Day) George Duke—KM/Q—(Dukey Stick) Raul De Souza—KM/Q—(Fortune, Don't Ask) Herbie Hancock—KM/Q—(Sunlight & Thought)

Herbie Hancock—KMJQ—(Sunlight & Thought) WAOK—(Thought) Bobbi Humphrey—WYLD—(Freestyle, Sunset) Roy Ayers—WYLD—(Send Me, Can't You See) Eddie Daniels--WYLD—(One Night) Kenny Barron—WYLD

Sales Breakouts -

Emotions (Columbia) Dhio Players (Mercury) Curtis Mayfield (Curtum) Herbie Hancock (Columbia)

M. Henderson—WAOK—(Happy) WYLD Emotions—WAOK Mtume—KMIQ—(You, Loving Is ...) Commodores—WYLD KMJQ Fatback—KMJQ—(Get Out On Dance Floor) James Brown—WDIA—(Spank) Sun—WDIA Margie Josephs—WDIA—(Come Back) Atlantic Starr—WDIA—(Come Back) Atlantic Starr—WDIA—(Stand Up, Give Me ...) Me)

Prime Cuts -

Sorcerer) Sylvester---KDAY---(Dance, Mighty Real) Prince---KDAY----(Soft & Wet, Just As Long ...) Con Funk Shun—KDAY—(Make It Last) LTD—KDAY—(Jam)

Two New Artists on Brunswick **TOMMY SANDS** with his debut album MICHAEL WATSON and his latest L.P. "Silent Sunset" RI 754217



DAKAR



AUGUST 12, 1978

- 1. NATURAL HIGH COMMODORES/Motown M7 902R1
- 2. LIFE IS A SONG WORTH SINGING TEDDY PENDERGRASS/Phila. Intl. JZ 35095 (CBS)
- 3. COME GET IT RICK JAMES STONE CITY BAND/Gordy G7 981R1 (Motown)
- 4. TOGETHERNESS LTD/A&M SP 4705
- A TASTE OF HONEY CAPITOL ST 11754 5.
- 6. SOUNDS . . . AND STUFF LIKE THAT!! QUINCY JONES/A&M SP 4685
- SMOOTH TALK EVELYN "CHAMPAGNE" KING/RCA APL1 2466 7.
- 8. BLAM!! BROTHERS JOHNSON/A&M SP 4714
- 9. NATALIE . . . LIVE! NATALIE COLE/Capitol SKBL 11709
- 10. IN THE NIGHT-TIME MICHAEL HENDERSON/Buddah BDS 5712 (Arista)
- 11. LOVESHINE CON FUNK SHUN/Mercury SRM 1 3725
- 12. GET IT OUTCHA SYSTEM MILLIE JACKSON/Spring SP 1 6719 (Polydor)
- 13. GET OFF FOXY/DASH 30005 (TK) 14. THAT'S WHAT FRIENDS ARE FOR JOHNNY MATHIS & DENIECE WILLIAMS/ Columbia JC 35435
- SO FULL OF LOVE O'JAYS/Phila. Intl. JZ 35355 (CBS)
- 16. BETTY WRIGHT LIVE ALSTON 4408 (TK)
- 17. SUNBEAM EMOTIONS/Columbia JC 35385 18. MY RADIO SURE SOUNDS GOOD TO
- ME LARRY GRAHAM & GRAHAM CENTRAL STATION/Warner Bros. BSK 3175
- 19. CENTRAL HEATING HEATWAVE/Epic JE 35260 20.
- IF MY FRIENDS COULD SEE ME NOW LINDA CLIFFORD/Curtom 5021 (WB)
- 21. SUNBURN SUN/Capitol ST 11723
- 22. FIRED UP 'N' KICKIN' FATBACK BAND/Spring 1 6718 (Polydor) 23. SUMMERTIME GROOVE BOHANNON/Mercury SRM 1 3728
- 24. THANK GOD IT'S FRIDAY (ORIGINAL
- SOUNDTRACK) CASABLANCA NBLP 7099 25. SHOWDOWN
- ISLEY BROS./T-Neck JZ 34930 (CBS) 26. MACHO MAN VILLAGE PEOPLE/Casablanca NBLP 7096
- 27. SPARK OF LOVE LENNY WILLIAMS/ABC AA 1073
- 28. PEABO PEABO BRYSON/Capitol ST 11729
- 29. YOUNGBLOOD (ORIGINAL SOUNDTRACK) WAR/United Artists UA LA 904 H
- 30. IMAGES THE CRUSADERS/ABC AA 6030
- 31. THIS IS YOUR LIFE NORMAN CONNORS/Arista AB 4177
- 32. HEADLIGHTS THE WHISPERS/Solar BXL 1 2744 (RCA)
- 33. STEP II SYLVESTER/Fantasy F 9556
- 34. THE CONCEPT SLAVE/Cotillion SD 5206 (Atl)
- 35. JASS-AY-LAY-DEE OHIO PLAYERS/Mercury SRM 1 3730 36. DO IT ALL NIGHT CURTIS MAYFIELD/Curtom CUK 5022 (WB)
- 37. SUNLIGHT
- HERBIE HANCOCK/Columbia JC 34907 38. YOU SEND ME ROY AYERS/Polydor PD 1 6159
- 39. DREAM WORLD CROWN HEIGHTS AFFAIR/De-Lite DSR 9506 (Mercury)
- 40. NORMA JEAN BEARSVILLE BSK 6983 (WB)

92

Soul Truth (Continued from page 88)

funniest man on this planet, Richard Pryor. The two are set to embark on a series of select dates starting August 11 and ending up in late September. This new dynamic duo will be doing four nights at New York's City Center some time in late September.

Tom Joyner (former morning person at WBMX) has recently been named the new program director at WJPC. Dee Handley (formerly asst. to PD) is now the music director at the same station. Former PD Richard Steele is now in the market for a responsible position with a progressive station. <u>Walt</u> "Baby" Love is now the new PD at KKTT in L.A. Congratulations are in order for <u>Sandra Trim Da Costa</u> of CBS publicity in N.Y. for giving birth to a strong and healthy baby by the name of Anre'.

I would like to extend my healtfelt condolences to the family of Glen Goins. Glen, the former lead singer and guitar player for the Funkadelics died July 29. Glen had just left the Funkadelics to pursue a career on his own with his new group Mutiny, and had just finished producing his little brother's group, Quasar for Arista. Glen was 24 and had just signed an exclusive contract with Arista.

Sweet Cream, the dynamic female trio who entered RW's r&b chart last week at #63 (bullet), has launched a promotional tour of the north-east in Boston and New York recently promoting the group's debut single on Shadybrook entitled "I Don't Know What I'd Do."

SNEAK PREVIEW

Here is a list of new releases to look out for in the near future. Ashford & Simpson - "Is It Still Good To You" (Warner Bros.). This is without a doubt their best album ever. Last year was a golden, this year should be platinum. Three possible singles from first side alone.

Cissy Houston - "Think It Over (Private Stock). This should be a banner year for Cissy, who is already showing great crossover strength with the title cut. Look out for "Warning . . .," which should be the second smash off this well-balanced album.

Vivian Reed — "Another Side" (United Artists). Sensational debut album for this star of "Bubbling Brown Sugar." Jeff Lane produced this album and might be in line for producer of the year honors. Of particular interest is "Start Dancin'."

Rose Royce — "Rose Royce Strikes Again" (Warner Bros.). There is no doubt in my mind that this group will continue in their platinum trend. Norman

Whitfield has come up with a masterpiece; consistency is the key this time. Look out for "Love Don't Live Here Any More."

<u>Aquarian Dream</u> — "Fantasy" (Elektra). This jazz/ fusion group has surfaced at Elektra with a brand new look. Of particular interest is the cut entitled "Friends." It should gain them instant acceptance. (This column was prepared by Basil Nias)

Album Analysis (Continued from page 8)

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(Columbia) have this week's Chartmaker at a bulleted #76. Village People (Casablanca), since its initial disco success, is effectively reaching the pop market with a single bulleting pop-side at #31 that is boosting album sales on the retail level to #77 bullet. Just behind it at #78 bullet is The Cars (Elektra) doing well as the album breaks out of its northeast stronghold.

Rounding out the chart are six albums bulleting in their first week in the top 100; Slave (Cotillion), crossing over well at #89 bullet; Dolly Parton (RCA) at #90 bullet; Toby Beau (RCA) at #94 bullet; Sweet Thunder (Fantasy) bulleting at #96; Shaun Cassidy (Warner/Curb) coming in at a bulleted #99; and, with a r&b-pop crossover, Sylvester (Fantasy) with a bulleted #100,



AUGUST 12, 1978

- 1. SOUNDS . . . AND STUFF LIKE THAT!! QUINCY JONES/A&M SP 4685
- 2. IMAGES THE CRUSADERS/ABC AA 6030
- 3. FEELS SO GOOD CHUCK MANGIONE/A&M 4658
- SUNLIGHT HERBIE HANCOCK/Columbia JC 34907 5. TROPICO GATO BARBIERI/A&M SP 4710
- ARABESQUE JOHN KLEMMER/ABC AA 1068
- 7. WEEKEND IN L,A, GEORGE BENSON/Warner Bros. 2WB 3139
- 8. FREESTYLE BOBBI HUMPHREY/Epic JE 35338 DON'T LET GO GEORGE DUKE/Epic JE 35366 9.
- 10. MODERN MAN STANLEY CLARKE/Nemperor JZ 35303 (CBS)
- 11. THIS IS YOUR LIFE NORMAN CONNORS/Arista AB 4177
- 12. SUPER BLUE FREDDIE HUBBARD/Columbia JC 35386 13. RAINBOW SEEKER
- JOE SAMPLE/ABC AA 1050
- 14. CASINO AL DIMEOLA/Columbia CJ 35277
- 15. MAGIC IN YOUR EYES EARL KLUGH/United Artists UA LA 877 H
- 16. ALIVEMUTHERFORYA VARIOUS ARTISTS/Columbia JC 35349
- 17. LOVE ISLAND DEODATO/Warner Bros. BSK 3132
- 18. ELECTRIC GUITARIST JOHN McLAUGHLIN/Columbia JC 35326
- 19. HEART TO HEART DAVID SANBORN/Warner Bros. BSK 3189
- 20. MY SONG KEITH JARRETT/ECM 1 1115 (WB) 21.
- SAY IT WITH SILENCE HUBERT LAWS/Columbia JC 35022 22. PAT METHENY GROUP ECM 1 1114 (WB)
- 23. LIVE AT THE BIJOU GROVER WASHINGTON, JR./ Kudu KUX 3637 (Motown
- 24. IN THE NIGHT-TIME MICHAEL HENDERSON/Buddah BDS 5712 (Arista)
- 25. YOU SEND ME ROY AYERS/Polydor PD 1 6159
- 26. SPYRO GYRA AMHERST AMH 1014
- 27. BREEZIN' GEORGE BENSON/Warner Bros. BSK 3111 28. THE CAPTAIN'S JOURNEY LEE RITENOUR/Elektra 6E 136
- MONTREUX SUMMIT VOL. II VARIOUS ARTISTS/Columbia JG 35090 30. A LOVE AFFAIR GARY BARTZ/Capitol SW 11789
- 31. PHIL UPCHURCH
- MARLIN 2209 (TK)
- 32. LARRY CARLTON WARNER BROS. BSK 3221
- 33. GATEWAY 2 JOHN ABERCROMBIE/ECM 1 1105 (WB)
- 34. PERCEPTIONS CHARLES EARLAND/Mercury SRM 1 3720
- 35. LOVELAND LONNIE LISTON SMITH/Columbia JC 35332
- 36. SKY BLUE PASSPORT/Atlantic SD 19177

39. FRIENDS

- 37. THE NEW BRUBECK QUARTET LIVE AT MONTREUX DAVE BRUBECK/Tomato 7018
- THE BEST OF CHUCK MANGIONE MERCURY SRM 2 8601

CHICK COREA/Polydor PD 1 6160

RECORD WORLD AUGUST 12, 1978

40. SUNNY SIDE UP WILBERT LONGMIRE/Tappan Zee/JC Columbia 35363

Mizell Reports Progress for E/A Jazz Division

By SAMUEL GRAHAM ■ LOS ANGELES --- It was not the likeliest of associations: Elektra/Asylum, a label with an identity established by artists like Jackson Browne, Linda Ronstadt and the Eagles — and a company whose involvement in black music had been minimal --- would be inaugurating a new jazz division. Today, some six months after the release of the division's first product, general manager/ jazz fusion Don Mizell reports that he is "encouraged, but far from satisfied" with E/A's gradual emerging profile in the burgeoning jazz marketplace.

Mizell's first objective as head of the jazz fusion division was to develop a strong roster, one that would be "balanced, potent, interesting, different, and commercial, too." He was looking for a variety of artists, in terms of the relative development of their careers: "We wanted a mixture of superstars, artists of middle-level stature --- with name recognition in the marketplace and critical respect, but with no commercial success to speak of - and then some new acts, who had either never recorded but are very commercial or were just completely unknown." Mizell further expected that those three levels or artist recognition would translate into three corresponding sales patterns; the "heavy acts" would create a "short term dollar generating situation," with the middle-level acts part of a "medium term" pattern ("two or three records to really break them," said Mizell) and the unknown acts representing more long-range sales planning.

At least two of Mizell's objectives for the roster are gradually nearing fulfillment. No artists fitting the "superstar" bill (with the possible exception of trumpeter Donald Byrd, or guitarist Larry Coryell, whose duet albums with Philip. Catherine are not part of the jazz fusion product per se) have yet been signed, although Mizell indicated that the additions of several "major names" are eminent. As for artists of "middle-level stature," the division has released albums by singer Dee Dee Bridgewater, guitarist Lee Ritenour, drummer Lenny White, violinist Michael White and the "disco jazz" group Ubiquity Starbooty; future releases will include harmonica master Lee Oskar (of War), the veteran acoustic ensemble Oregon and keyboardist Patrice Rushen. New and/or unknown signings include singer/songwriter Terry Callier (whose debut album was issued this spring) and three bands. and Sweetbottom, Bermuda Aquarian Dream. Clearly, E/A jazz fusion's first few months of operations have been very busy indeed.

New Plateaus

According to Mizell, each record released so far by an artist previously with another label (including Bridgewater, Ritenour, and both Whites) has taken that artist to "a new sales plateau." The Ubiquity Starbooty product, with sales in the area of 175,000 units, has been the most successful; the other releases have averaged 100,000, he said. In each case, Mizell feels that such sales levels have been achieved with considerable radio support ("the reception we got from radio was a rousing success"). Rather than represent each act as simply a jazz performer, Mizell has attempted to define the appeal of the artist within several radio for-



Marking the first anniversary of Elektra/Asylum Records Jazz/Fusion Division, E/A artist Lee Ritenour and his band Friendship gave a sold-out performance at L.A.'s Roxy. Pictured here backstage are, from left: Jay Bolton, west coast regional sales manager; Ritenour; Jerry Sharell, vice president/artist development; Stan Marshall, vice president/sales; Don Mizell, Jazz/Fusion general manager; Mark Hammerman, west coast artist development director; Joe Morrow, west coast regional marketing director.

mats, jazz included; Bridgewater, for example, has also enjoyed pop, disco and adult contemporary airplay. "Musically, we aimed for a blend of styles and different kinds of fusion," Mizell said. "We wanted every act to appeal to more than one market and more than one radio format, the net effect being that the roster as a whole would have music for all formats."

Perhaps the most important element in effecting such multileveled success, Mizell Contended, lies in the very name of the division: not "jazz" but "jazz fusion." Mizell "thought long and hard" before deciding on that title, because "I wanted it to be unique, and 'fusion' is an accurate specification of what I was going to be doing. I knew that there was a specific kind of music I wanted to go for, one that had a lot of diversity within it.

"I had a more expansive view of fusion than just the Mahavishnu Orchestra. Return to Forever or Weather Report," he continued, "To me, fusion is taking the spirit of jazz - the spirit of improvisation - and combining that with elements from more popular idioms. You take funk, Indian music, rock, classical, folk, Brazilian, West Indian and so on, and what comes out is a new music that is more than the sum of its constituent parts. Also, 'fusion' had the ring of the future, and I wanted to make the point that even though this music owed its allegiance or its inspiration to the past of jazz, I was into the music of the future. Very simply, didn't want to misrepresent to the market what we're doing. I felt this term was the most accurate, and that it was the best way for Elektra to define the concept very clearly and get some kind of focus in the industry in general."

Mizell added that Elektra/Asylum's previous lack of activity in the black market was neither an advantage nor a disadvantage with the black audience; and "overall, since E/A is like the Tiffany's of the record business, the association with the label has been a big boost to the jazz fusion division."



Col Names Calvert To Midwest Post

■ NEW YORK — Bob Sherwood, vice president, national promotion, has announced the appointment of Ken Calvert to the position of regional album promotion manager, midwest, Columbia Records.

Calvert got his start with WWWW in Detroit, and then went on to WABX where he was the program director. Nine months ago he joined CBS as the local promotion manager for Portrait Records in Detroit, a position he held until the present move.

Welk Names Horton In Expansion Move

■ NEW YORK—The Welk Music Group is expanding west coast operations under the direction of Gaylon Horton, recently named Hollywood division manager. Horton will report directly to Dean Kay, vice president/ general manager, publishing, who made the appointment.

Previously in radio and television programming, Horton won awards as both an air-personality and producer of spot commercials. He also had a background in performing and songwriting.

CBS Awards

(Continued from page 16) Year: Lee Lawrence, Los Angeles branch;

Columbia Local Promotion Manager Of The Year: Alan Oreman, Atlanta branch;

Epic/Portrait/Associated Promotion Manager Of The Year: Rich Schwann, St. Louis branch;

Black Music Marketing Promotion Manager Of The Year: Emma Garrett, Miami branch;

Merchandiser Of The Year: Giselle Minoli, San Francisco branch;

Singles Record Coordinator Of The Year: Bud Bush, Santa Maria.



At the CBS Convention...



Pictured at the recent CBS Records Convention are, top row, from left: John Backe, president, CBS Inc.; Walter Yetnikoff, president, CBS/Records Group; Bruce Lundvall, president, CBS Records Divisian; Dick Asher, president, CBS Records International; Tony Martell, vice president and general manager; CBS Associated Labels, and Don Ellis, VP national a&r Columbia Records. Second row: John Mansfield, VP/marketing, Columbia Records; Bob Sherwood, VP/national promotion, Columbia Records; Lennie Petze, VP/national a&r, Epic; Larry Harris, VF & general manager; Portrait Records; Jim Tyrrell, VP/marketing, Epic/Portrait/Associated Labels and Al Gurewitz, VP promotion, Epic/Portrait/Associated Labels. Third row: Rick Blackburn, VP/Nashville marketing, CBS; Frank Mooney, VP/marketing branch distribution, CBS; Mike Martinovich, VP/ merchandising, CBS; Vernon Slaughter, director, jazz/progressive, black music marketing CBS, and Barbra Streisand is shown receiving a platinum record for her "Songbird" Ip with producer Gary Klein, executive producer Charles Koppelman, film producer Jon Peters with Yetnikoff, senior VP and general manager of CBS, Jack Craigo and Lundvall looking on. Fourth row: Portrait recording group Heart with manager Ken Kineer; Larry Harris and Larry Douglas, director national promotion, Portrait; Bruce Lundvall speaking to Ron Wood and Keith Richards of The Relling Stones (Wood is a Columbia solo. artist); Columbia artist Carlos Devadip Santama receiving a gold record for his "Moon-flower" Ip with Joe Mansfield, Lundvall, Ellis, Yetnikoff, tour manager Roy Etzler, manager Bill Graham, Craigo, senior VP and general manager/marketing Paul 6mith and Eddie Sims director promotion black music marketing, looking on; Columbia artist Eddie Money receiving a gold record for his debut album, surrounded by Don Ellis, guitarist co-writer Jimmy Lyon, Yetnikoff, Craigo and Sherwood. Row five: Philadelphia International artists The O'Jays accept a gold record award for their "So Full of Love" Ip from Don Dempsey, senio

Gamble and Harry Coombs of the label; Epic/Cleveland International artist Meatloaf receiving a platinum record from the U.S., U.K. and Canada for his "Bat Out Of Hell" Ip, shown with Dempsey, Lundvall, Yetnikoff, manager David Sonenberg, chairman and chief executive officer; CBS Canada, Arnold Gosewich, Cleveland International president Steve Popovich songwriter/pianist Jim Steinman, Sam Lederman of Cleveland Intl., managing director/CBS U.K. Maurice Oberstein and Stan Synder of Cleveland Intl., Epic Records' Ted Nugent receiving a platinum award for his four albums with the label, shown with Dempsey, Nugent's parents Marian and Warren Nugent, E/P/A director product management Jim Charne, E/P/A VP east coast marketing Al Bergamo, producer Tom Werman, E/P/A VP artist development Al DeMarino; Columbia Records' The Emotions receiving a gold record award for their "Rejoice" Ip, surrounded by co-managers Joe Ruffala and Bob Cavallo, Lundvall, Yetnikoff, producer Maurice White and their father Joe Hutchison Jr. Row Six: Columbia atti Willie Nelson receiving a gold record award for their "Agents of Fortune" Ip shown with Smith, VP east coast a&r are Mickey Eichner, co-producers Murray Krugman and Joseph Bouchard and Craigo; Dave Mason's friend Kathy, Ryan O'Neil, Columbia's Mason, Columbia VP west coast marketing Mike Dilbeck, Mansfield and west coast a&r staffer Ellen Bernstein at a dinner reception; T-Neck artists The Isley Brothers receiving a wall of gold and platinum awards for their last two albums with Dempsey (far left), and Martell and Lundvall (center) making the presentation; Dick Asher presents Neil Diamond with a Crystal Globe Award signifying total sales of more than five million albums outside the U.S.

CBS Convention: Final Two Days

(Continued from page 3)

that the Associated Labels are ahead of this new record by almost one-third thus far in 1978. "Before the year ends I'm confident the one-third will be increased to at least one-half." He stated also that singles figures in the Associated Labels "has always been derived from developing and establishing the artists we have on our present labels."

Martell then showed an audiovisual presentation which listed the 11 heads of the Associated Labels, adding that "these people bring a verve and commitment to their companies and their artists that could only be fully realized by the very best marketing professionals in the industry."

Larry Harris, vice president and general manager, Portrait Records, then took the podium and gave a retrospective view of Portrait after its first two years of existence. "We said then that our aim was to create a record company, not just a custom label," said Harris. "I think there is no doubt that we are living up to that promise."

Saturday (29) was devoted primarily to Columbia product and companies, with Don Ellis, vice president, a&r, Columbia Records, opening the sessions by detailing "what the restructuring of the Columbia label means to a&r." He also noted that the label has reinstituted the general manager position. This is, he stated, a crucial aspect of "central core marketing."

The a&r strategy now for Columbia Records is, according to Ellis, "in very simple terms: seek out and sign the finest talent available." This search could lead to talent coming to the roster from a variety of sources, which means "this places an unusual burden on our a&r staff since they have to listen to all forms of music that are submitted. But as a major contributing factor to our success is the fact that at any given moment an artist of the most diverse background can add his success to ours." He offered the pairing of Johnny Mathis and Deniece Williams as an example.

Ellis went on to say that by the time many trends are identified they have already been passed by new developments and that it was necessary to identify top talent before this identification becomes readily apparent in the industry at large. He added that "if we have a weakness in any area it is in the area of disco and preteen rock." The executive emphasized that he was more interested in signing new acts than in inking new hit songs by artists that may not have staying power. Consequently, the push in this area is in the field of the artist.

Ellis noted that while "Today's Columbia pop artist roster is exactly the same size as it was three years ago," the business resulting from these artists activities is considerably up.

Paul Smith, senior vice president and general manager, marketing, CBS Records, reflected on the doubling of the sales base in the past four years, as well as the two-and-a-half times base growth in profit over the same period, and predicted that "long range growth" could be at "an even more accelerated rate than during the past few years."

The key to this successful growth, according to Smith, lies in three important areas: 1. "a structure that facilitates efficient and flexible decision making." 2. "An identification of the need for individual motivation and professionalism." 3. "The teamwork that enables us to reap the benefits of one-to-one relationships within the context of our expanding family of music."

"Yet, there is another perhaps more crucial by-product of our central core marketing system," asserted Smith, "and that is that an environment is created that not only inspires team work, but actually encourages it. At CBS Records team work isn't an overused and misunderstood cliche as it is elsewhere. It is a fundamental concern of this organization and it runs through the very fiber of ... every department."

"We're striving to achieve common goals," explained Smith, "whether it be the day-to-day concerns of breaking artists or the more conceptual concerns of reaching the high sales plateaus we have established for ourselves."

In tying them together the team work evident at CBS and reconciling that collective effort with the needs of the individual, Smith was very precise: "At most companies there is either a general reliance on teamwork or an emphasis on individuality. In each case," Smith observed, "one or the other approach predominates at the expense of the other. We're different, because at CBS Records there is a very successful marriage of team work balanced with input from individual pro-

Jack Craigo



Jack Craigo, senior vice president and general manager, Columbia Records, keynoted his address by stating, "our label has developed a history of presenting music to all segments of the consumer marketplace. The tradition of the Columbia label is the dedication to its recording artists, to taking care of our artist creativity and presenting our artists' work to the broadcast possible audience."

Craigo tied those observations into a larger matrix when he added, "there is a singular standard which is the underpinning of the long term success standard of Columbia Records. This standard is the presentation of all categories of music, a broad focus upon today, contemporary music, and a designed experimentation for tomorrow: the testing, probing and exploration with the new music."

This new music, said Craigo, "can be a trend only six months away from dominating the top 10 positions on the charts or the new music may be a probing of consumer approvals that won't be realized until two years into the future. The obligation of our label," explained the senior vice president, "is to be assertive with today's best selling music and inventive in preparing for tomorrow's trends."

"The number one goal of our label," said Craigo, "is to identify the music for the marketplace and to invest for success," He then urged the audience to imagine what a true hit song would be, one that spanned the distance between limited radio programming and reached a diverse and non-exclusive audience, in contrast to the music that is frequently accepted as a hit simply because it reaches "90 percent of the 18 to 34 year old listening audience in any metropolitan trading area."



Don Dempsey

Craigo then told the audience that there were some critical areas of execution he would ask them to cover. The first: "I'm asking for detailed radio station calls, effective music presenta-tions," at all formats. "I have made a commitment in the name of the regional, national and local Columbia label promotion departments this week. I have made the commitment to the Columbia a&r staff members that we will have meaningful tests at radio in every region for every single potential hit song that is released by Columbia Records. I have pledged...that we will deliver five regional top 40 tests for each song."

Secondly, he emphasized that the first 90 days of marketing after a new artist release were crucial to the artists' survival. "I am asking that you give us the complete shots with full in-store merchandising to support concert appearances." He concluded by stating, "I look forward to what Columbia Records will accomplish in the next decade."

Frank Mooney, vice president of marketing, branch distribution, CBS Records, also addressed the convene and touched on recent retail trends. Bob Sherwood, vice president, national promotion for Columbia Records, hosted an hour-long promotion presentation stressing the future directions of Columbia Records promotion.

"Be assured that we are going to keep changing, reacting to meet the demands of the market and maybe making some innovations as we go along to influence those consumers to buy our products even more often than they do now," Mooney said.

Lewis Harris Dies

■ NEW YORK—Lewis Harris of the law firm Harris & Pieniek, P.C. died on Friday, July 28, 1978 at his home in New York City. He was 53 years old.

Harris was a member of the committee on copyright revision and co-chairman of the sub-committee on protection of titles. He also served as arbitrator for the Small Claims Court in New York County and was a member of the American Judges Association.



Paul . Smith

Polygram Dist. Meetings

(Continued from page 84) control system.

Jon Peisinger presented John Frisoli with a "game ball" autographed by each person present as a "thank you" for the current "championship season."

Following a brief introduction by John Frisoli, Friday, Manufacturers' Day, was opened by Polydor's vice president of marketing, Harry Anger. The Polydor audio/visual presentation highlighted Atlanta Rhythm Section, with film segments from their recently completed tour. The July release was reviewed and Anger announced upcoming releases from Pat Travers, 10cc, Bionic Boogie and others scheduled for fall.

Boosting New Releases

Capricorn's executive vice president, Frank Fenter, spoke about the label's belief in each of its artists and the need for artist development. An audio/ visual presentation featured current releases by the Cooper Brothers, Marshall Tucker, Bonnie Bramlett and other Capricorn acts. Fenter also announced new releases coming from Kenny O'Dell, Sea Level, Dixie Dregs, Stillwater and Volume II of the South's Greatest Hits, among others. A magician was on hand to demonstrate the "magic in the music business" theme.

Neil Bogart, Casablanca Records & Filmworks president, iocused on the forthcoming solo releases by each of the four members of Kiss. The \$2 million media blitz covering TV, radio, print and promotional materials was detailed. Bogart also reviewed current and future releases by Donna Summer, Meco, Village People, Stonebolt, the Sylvers and Cher, among others.

Charles Fach, executive vice president for Phonogram, Inc., discussed the strength of Phonogram's r&b and country product. An audio/visual presentation focused on recently released Ohio Players, Chuck Mangione and Crown Heights Affair product, among others. New associations with Lone Star Records and DJM Records were also discussed. New releases by Fonda Feingold, City Boy, The Cryers, Phyrework and the Statler Brothers, all shipping during the fall season, were previewed.

RSO president Al Coury narrated an audio/visual presentation which reviewed the successes of "Saturday Night Fever," "Grease," "Sgt. Pepper," Andy Gibb and Eric Clapton and previewed upcoming releases from the Bee Gees, Player, Yvonne Eliman, Jim Capaldi (of Traffic fame), Marcy Levy (from Eric Clapton's band) and others.

Attending all business activities were Polygram Distribution branch managers, sales managers, regional directors, classical specialists and operations managers from all 14 branch locations and 3 distribution centers, as well as department heads from each of the national offices' sales, marketing, operations, finance and credit areas. Key executives from each Polygramdistributed label were also on hand.

Tree To Expand 'Open Door Policy'

■ NASHVILLE—Jack Stapp, chairman of the board and chief executive officer of Tree International, has announced a further expansion of the company's open door policy for writers.

Stapp, in a move to attract new talent to the publishing company, has declared that the firm is launching an aggressive program to search out new writers.

Teddy at The Roxy



Teddy Pendergrass celebrates the platinum status of his current Ip on Philadelphia International, "Life Is A Song Worth Singing." In a rare appearance at L.A.'s Roxy Theatre last week he broke all box office records for the club. Joining Teddy backstage are (from left): Steve Rudolph, assistant to Gordon Anderson; Tony Martell, vice president CBS Records Associated labels; Gordon Anderson, national promotion director, Associated Labels; Teddy Pendergrass; Don Dempsey, senior vice president and general manager, Epic Records.

Retail Rap

(Continued from page 84)

like to see 'em play that undefeated Lieberman team in addition to the FM action.

RETALL RETALIATION . . . As a person who stood behind a sales counter for some years I vividly remember those few customers who would make life miserable for me whenever they plunked a dime and slowly said, "Just give me the title cut." Ha, ha. But with **Curtis The Brothers** (CBS) coming out soon you have a perfect opportunity to totally confuse those nimbos who knock out half your tape wall on three Quaaludes by explaining how they differ from **The Curtis Brothers** (UA). Just hope they don't ask questions.

BUYER BETS . . . on vacation this week. We're going to wait until everybody is really excited about something.

Producers Workshop (Continued from page 83)

estimates the sensibilities of the listening audience; as record product has steadily improved, he contended, listeners have become more discerning. "Sound matters to consumers now. This industry has been behind in realizing that people want good sound. The day will come when pressing plants will have to press records, not junk—the public is simply getting too sophisticated."

The Producers Workshop has also recently built a disc mastering facility. "It's a flat system," Cobb said. "There's no doctoring, no way to alter what's on the tape. The transient sounds are exactly like the master tape, not watered down through various amplifiers." Cobb indicated that such upgrading procedures were the result of his being "a small voice, yelling in the darkness." He insisted that his demands for better and better sound are not simply for the benefit of a pro's trained ears; on the contrary, "when a defined, specific sounding record hits the radio-the great equalizer-it simply sounds better, no matter what anyone says."

Cobb offered Fleetwood Mac as "a classic example of artists managing and producing themselves with incredible success," and he and the other AVI executives (who include Ray Harris, executive vice president in charge of business affairs, and Seymour Heller, who handles personal management) are looking for AVI Records to establish itself with equal independence. "We're the under-dogs," Cobb said, "the Rockys of the business-and we're determined to get that championship fight." As of now, the AVI roster includes El Coco and Le Pamplemousse, disco acts, and Rinder and Lewis, artists and disco production team; David Benoit, Renzo Fraiese and Doug Richardson, jazz artists; and Mickey Rooney, Jr., 100% Whole Wheat, and Liberace.

Carlene Carter Makes N.Y. Debut



Warner Bros. recording artist Carlene Carter made her performing debut in New York City recently with a two-day engagement at The Bottom Line with The Rumour. The dates kicked off a na ional tour in support of her debut Warner lp, simply entitled "Carlene Carter." Prior to her opening night show, Carlene paid a special visit to the Record World offices where her album had already gained her some true fans. Shown from left are: Barry Taylor, RW; Carlene Carter; Jane Dershewitz, promotion manager, WB; Marc Kirkeby, RW; Doree Berg, RW; Neil McIntyre, RW; (seated) Stewart Cohen, promotion manager, WB; and Alan Wolmark, RW. The highlight of Carlene's Bottom Line engagement came du ing the last show when fellow Warner Bros. recording artist Emmylou Harris joined her on stage for a duet version of "Quarter Moon in a Ten Cent Town," the title song from Emmylou's current WB album. Following the show, Carlene (left) and Emmylou (right) were joined by Carlene's mother, June Carter Cash. It was the first time June Carter Cash had seen her daughter perform on her own.

Carol Hall's on Broadway, and Glad to Be There

By MARC KIRKEBY

■ NEW YORK—Waylon and Willie at the Lone Star Cafe on Fifth Avenue. A New York Times feature article on the world's best chili. Ten-gallon hats, cowboy boots and shirts with mother-of-pearl buttons vying with the Annie Hall look. Texas chic, in a suitably big way, has swaggered into town.

Deep in the heart of this movement is a musical comedy, "The Best Little Whorehouse in Texas," which successfully made the move from Off-Broadway to the 46th St. Theatre in June. At the core of "Whorehouse" are Carol Hall's songs.

Hall—from Abilene— is one of a group of Texan expatriates who wrote and staged the show. (Many of the actors are also Texans). But what makes the show a success is not its air of Lone Star exoticism, but the

ECM

(Continued from page 96)

result in skyrocketing sales, but Hurwitz contended that "we didn't go into this with the idea that by moving to another company, we're going to start selling millions of records. The music is not changing now that we're with Warner Bros." Nor were there any illusions on the Warner side: "We've never had any mutual promises. We never said that we're going to deliver platinum product; they never promised us that we're going to sell records beyond reasonable expectations." As it is, airplay and sales for Metheny, Jarrett, Bill Connors' "Of Mist and Melting," the Abercrombie/Holland / DeJohnette collaboration "Gateway 2" and others are quite healthy (Jarrett and Metheny hae ventured on to the RW pop album chart as well as the jazz listing-both are in the 150-200 range).

ECM's staff consists of only eight people, including Eicher; five are in Germany, three are in New York. Only very recently did the company hire its own domestic promotion man. Nils Von Veh. Hurwitz explained ECM's rather passive commercial approach by again underscoring the importance of the music itself. "In the long run, the music will be heard," he insisted. "It will be either a slow process or a fast process, but inevitably it will happen. In the meantime we're trying to make records without imposing any commercial considerations. No ECM musician is disappointed with his work — the artist gets the satisfaction of leaving the studio knowing that this is the best record he could have made."

freshness of approach, in music and staging, that sets it apart from the all-too-numerous, going-through-the-motions musicals of this season.

Hall considers herself part of "a kind of peripheral bunch" of writers — including Elizabeth Swados, Ed Kleban and Gretchen Cryer—now reaching Broadway. That bunch may be the Broadway musical's future.

The singer-songwriter vogue of the late sixties and early seventies first brought Carol Hall to national attention. She recorded two albums for Elektra, "If I Be Your Lady" and "Beads and Feathers." Her songs have been covered by Barbra Streisand, Neil Diamond and Harry Belafonte, among others. She has also written two books for children, and composed music for "Sesame Street" and the Emmy-winning television special "Free To Be You And Me."

But making records wasn't her reason for moving to New York.

"I got distracted into making an album," she says. "I grew up going to musicals and wanting to write them. This is what I meant to do, this is what I came to New York for.

"Other than an occasional appearance at the Tony Awards," she adds with a laugh, "I really don't plan to perform. The craziness to be a performer is really different than the craziness to be a writer. I've only got one disease." She will, however ,indulge the other disease in a onenighter at Reno Sweeney this fall

"Whorehouse," Hall says, grew out of a dinner-table conversation she had with Peter Masterson and Carlin Glynn, the show's co-director/writer and leading lady.

"A particular difficulty for me is plays which are supposed to portray where I'm from, but are filled with New York actors faking southern accents," she

Reunion

says. "I had loved 'Vanities,' and it was of course written and directed by two people from Fexas [Garland Wright and Jack Heifner], and in the process of discussing it I said to Pete, 'I sure would like to do a musical about Texas which does the same thing, which says something about where we're from ... without being farmers with their thumbs in their suspenders.'"

Masterson suggested she read an article written by Larry L. King (another of Carol Hall's Texan friends) for Playboy on the closing of the Chicken Ranch, a century-old brothel in La Grange, Texas. King and Masterson ulitmately adapted the article for the stage, and Hall began writing songs for the project.

MCA's release of an originalcast album for "Whorehouse" brings Hall's name and talent back to records for the first time in six years. Several of the songs seem likely candidates for country or pop cover versions. But Carol Hall, who has no recording contract and no agent, shows little inclination to play for the higher stakes a record deal and performing career would involve.

"Money isn't the reason I started out writing songs," she says. "The appeal of the mass market over Broadway is not that you make more money. It's probably that you just reach more people."

Carol Hall's choice of Broadway over the recording studio will probably remain a rare one among her musical peers, even amid reports that Paul Simon and Barry Manilow are readying Broadway vehicles. But with the success of "Whorehouse" having given her a solid start on Broadway, and with a Texas touring company in the works, the writer who says she has "never walked into a theatre in my life that I didn't pretend it was my show," shouldn't have to pretend any more



BMI composer Bill Conti, who scored the million selling soundtrack to Sylvester Stallone's "Rocky," rejoins his sparring partner as he completes the music for Stallone's film venture, "Paradise Alley." Pictured from left: Stallone; Conti; Brooke Escott, director of BMI's movie & TV relations; and Ron Anton, vice president of BMI and head of west coast operations.

CLUB REVIEW

Crusaders Shine With Varied Set

■ LOS ANGELES — Addressing themselves to an emotionally charged, SRO crowd, the Crusaders (ABC)—the stalwart funkyjazz ensemble that boasts some of the best musicianship either coast has to offer—did much to support their reputation at the Roxy July 29.

Appearing without an opening act, the Crusaders began the performance with their pulsing "Freedom Power." Never overindulging in sophistication yet openly adventurous, the band blends funky rhythms with a spectrum of colorful jazz chording and improvisation. The resulting mixture is invariably appealing to a myriad of musical tastes, from the hard-core jazz enthusiast to the gutty r&b consciousness.

The crowd, which clapped appreciatively following solos and cheered outright at the entrance of a familiar tune, was treated to a ninety minute performance punctuated by several breaks where individual band members were showcased. Joe Sample, for instance, displayed his talents at the acoustic piano, performing three self-penned numbers. His colorful chord vocabulary and imaginative improvisational abandon put a spell on the audience.

A true highpoint of the evening was the animated antics of percussionist Paulinko DaCosta and drummer Stix Hooper; using various bells, blocks, drums and vocal yelps, DaCosta joyously bounded about the stage in several pantomimes while Hooper accented his movements. But the audience response peaked "Pops" when bassist Robert Popwell launched into a pure funk bass solo that drove the crowd wild and the rest of the band to smile of approval.

Rounding out the band's colors were saxophonist/spokesman Wilton Felder and guitarist Billy Rogers. Felder, though not much of a showman, is an inspiring player. Rogers, on the other hand, failed to have much of an impact. Ben Brooks





RECORD WORLD

By OLAVO A. BIANCO ■ Ney Matogrosso (WEA) se encuentra en Los Angeles grabando su nuevo LP . . . En preparación Roberto Carlos (CBS) para presentar su show en el Canecao de Rio de Janeiro en noviembre próximo . . . Y hablando de Roberto Carlos recientemente comentó sobre Ricardo Braga (RCA): "Canta bien, pero espero que encuentre su estilo pronto" "Yo también comenzé mi carrera con imitaciones, pero tendrá que encontrar su estilo y su camino" . . Después de algunos años

alejado del ambiente musical, Tim Maia firmó con la WEA y ya esta en preparación de su primer LP para ese sello . . . Regresó Benito di Paula de Chile donde hizo varios shows y presentaciones en televisión.

El nuevo album de **Claudia Telles** (CBS) saldrá al mercado en pocos dias. Sus dos recientes éxitos "Fim de Tarde" y "Preciso te Esquecer" ya son bastante conocidos en Latinoamerica . . . Aparentemente no se presentará el "Festival de la Canción de Rio de Janeiro" este año. Quizas se realize en 1980 . . . La Cadena TUDI de televisión anuncia la nueva versión de la telenovela "El Derecho de Nacer" del es-

critor cubano Felix B. Caignet. Según parece hubo algún retraso en la preparación de la telenovela por no haber convenio de derechos autorales entre Brasil y Cuba. Tupi adquirirá los derechos por medio de los descendientes del autor que viven en Estados Unidos . . . Los nuevos directivos de la Asociación Brasileña de Productores de Discos son los siguiente: Joao Carlos Muller Chaves (Phonogram), Presidente, Henry Jessen (EMI-ODEON) y Manolo Camero (Tapecar), directivos. La comitiva de finanzas tiene como presidente a Emison Correa (CBS) y como directivos a Victor Settani (Chantecler) y Harry Zuckerman (CID) . . . Aprovechando el éxito del cantante Sidney Magal (Polydor) ya se prepara la producción de un filme con el cantante como protagonista.

La conocida cantante portuguesa Amalia Rodrigues se encuentra en Brasil donde goza de mucha popularidad . . . Angela Maria (Odeon) y Nelson Goncalves (RCA), dos de las voces más lindas del Brasil, preparando lo que se llamará "El Show del Siglo."

LATIN AMERICAN



LUZ Y SOMBRA

MARIA DEL CARMEN—Arcono DKL1 3414 Respaldan a María del Carmen grandes arreglos y orquestaciones en un repertorio de características internacionales. Bellos temas tales como "Luz y Sombra" (Fuentes-Cárdenas), "Que murmuren" (Fuentes-Cárdenas), "Tú, tú, tú" (Vecchioni-Pareti-Okamura) y "Es mi corazón un vagabundo" (Manzanero).

■ Maria del Carmen is backed by superb orchestrations and arrangements. Beautiful melodies and romantics messages. "Yo soy como tú" (G. Rivera), "Es tan fácil enamorarme de tí" (M. del Carmen-J. Fernando Paz Serna) and "Que murmuren."



LIVE AT ROSELAND

SALSA DISCO PARTY—TR 138X Grabado en vivo en el Roseland de Nueva York con actuaciones de la Charanga 76, Linda Leida, Siete Potencias, Ralphy Santi, Angel Canales, Nelson Gonzalez y la Sublime. Salsa y sabor en vivo. Buen sonido. "Quiero mác" (D. Carvajal), "Quinto Mayor" (E. Rodriguez), "Kung Fu Karate" (A. Canales) y "Coqueta" (J. Berrios).

■ Salsa Disco Party recorded live at Roseland, New York by several TR singers and orchestras. Superb sound and spicy Latin flavor. "Mary Juana" (J. Marí Casas), "Coqueta," "Mambo Roseland" (D.R.) and "Ansia" (S. Cebrain).

(Continued on page 104)

DESDE NUESTR® RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Ha quedado confirmado el acuerdo de grabación entre CBS de Estados Unidos y el grupo cubano Irakere. Después de solicitar permiso del gobierno de los Estados Unidos para situar los "royalties" (derechos) devengados por la venta de sus grabaciones en un fondo que servirá para costear las presentaciones de artistas cubanos en los Estados Unidos, en un intercambio cultural, el presidente de CBS Records Division, Bruce Lundvall, Redento Morejón, Director General de

Cubartista, Marvin Cohn, vicepresidente a cargo de asunto de negocios de CBS, Medardo Montero, Director General de la compañía cubana de grabaciones Egrem, Avelino Pereira, "manager" de Irakere, Emilio Quesada, Asistente del Vice Ministro de Cultura de Cuba, Bill Freston, Asistente Ejecutivo del Presidente de CBS Records, Chucho Valdés, Director de Irakere. George Tavares, Gerente de Asuntos de Negocios de la Operación Latinoamericana de CBS Records International, Andy Gerber, Asistente del Abogado General de CBS Records y Miguel Angel Perez, traductor oficial del gobierno cubano participaron en la reunión a la cual se llegó al acuerdo. Por otra



parte, CBS Records sigue adelante en sus planes para preparar un Festival Musical en Cuba para principios del 1979. Este festival, cuya producción está siendo sujeta a aprobación de los gobiernos de Estados Unidos y Cuba, ha recibido ya la inyección de gran interés por parte de una cadena nacional de Televisión para lanzar al aire en Estados Unidos este festival. No se ha aclarado aun si los artistas representantes de Estados Unidos serán exclusivamente del sello CBS. La reacción

ante estas actividades ha provocado la protesta airada de las grandes masas del destierro cubano que se aprestan a comenzar una gran campaña en contra de todo producto CBS lanzado al mercado en Estados Unidos, ya sea en Español o en Inglés. De momento, un



boicot total al producto lanzado bajo el sello Caytronics se está haciendo patente, así como al producto "disco," cuya promoción está mayormente dirigida por discjockeys latinos o descendientes de latinos en este país. La influencia cubana del destierro, tanto en radio, prensa, televisión, distribución y promoción es notable. Por otra parte, el conglomerado latinoaméricano, entre cuyo grupo están también considerados muchos de los propios ejecutivos CBS, no está

Camilo Sesto

mirando con buenos ojos el hecho de que se le esté prestando consideración a estos aspectos, cuando una gran mayoría de las producciones dentro del propio sello, en todos los países latinoaméricanos, tanto en Inglés como en Español, son pasados por alto por



Elizabeth, Porras, Unaña y Ascanio los altos ejecutivos de CBS en Estados por alto por los altos ejecutivos de CBS en Estados Unidos. El movimiento indica a las claras que CBS disfrutará de amplia difusión y promoción en este aspecto. La posibilidad de que sea positiva o negativa será dictada por el futuro y a menos de que los riesgos sean mínimos, los grandes planes a favor de la música de la Cuba de Castro, serán abandonados a su suerte.

Visitó **Daniel Magal** las ciudades de Madrid,

Unaña y Ascanio Marcelona y Sevilla, en su gira promocional por España. El interprete de "Cara de Gitana" que en Argentina solo, logró ventas superiores a las 350,000 copias, participó también en el Programa madrileño "300 Millones" . . Está recibiendo muy buena reacción el nuevo long playing de **Camilo Sesto** titulado "Entre Amigos" en momentos en que se prepara sus proximas presentaciones en Estados Unidos . . . Musexpo nos anuncia que la han con-(Continued on page 103)

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Ontario, Cal.

By KINSE (BARDO SANCHEZ) 1. TE JURO QUE NUNCA VOLVERE

- LUCHA VILLA/Musart DENME UN RIDE JUAN GABRIEL/Arcano 2.
- 3.
- TE VAS ANGEL MIO LOS ALEGRES DE TERAN/Falcon QUE LINDA ERES 4.
- LOS HUMILDES/Fama 5.
- NAILA LUIS DE NERI/Orfeon

- 6. POR UN AMOR HERMANAS GIL/Gas 7. SAN JUAN DE LETRAN ESTRELLAS DE PLATA/Gas

- ESTRELLAS DE PLATA/Gas 8. DERRUMBES SALVADOR'S/Arriba LOS JAGUAR/Mar Intl. 9. PEDRO EL DE GUADALAJARA CHAYITO VALDEZ/Cronos 10. EL ULTIMO TREN ALDO MONGES/Microfon

Ventas (Sales)

El Paso

- 1. TE JURO QUE NUNCA VOLVERE LUCHA VILLA/Musart LUPITA D'ALESSIO/Orfeon 2. AUNQUE TE ENAMORES JUAN GABRIEL/Arcano

- 3. TARDE ROCIO DURCAL/Pronto
- 4. NAILA COSTA MAR/Atlas 5. JUGUETE CARO
- ALE/Ensilor
- LA VIEJA DE PANCHO 7.
- CHICAY/Luna A PESAR DE TODO VINCENTE FERNANDEZ/Caytronics
- LA CALANDRINA RIGO TOVAR/Novavox
- OJOS ESPANOLES LOS UNICOS/Anahuac
- PORQUE TU NO ME QUIERES GRUPO MIRAMAR/Safari 10.

Orlando, Fla.

- By WFIV (LIONEL AGUILAR) 1. VETE YO TE ESPERARE
- PERLA LA CANTALETA GRUPO HUGO 2.
- 3. VOLCAN
- JOSE JOSE CASCABEL JUAN ERASMO MOCHI 4.
- 5. MIRA, MIRA
- ANIA
 HIPOCRESIA
 ALDO Y LOS PASTELES VERDES
 YA TE OLVIDE NOEM!
- 8. LIBRE
- D. RIVER
- 9. LA TIERRA DONDE SE NACE SOPHY
- 10. EL ECO DEL TAMBOR DIMENSION LATINA

Los Angeles

- 1. JURO QUE NUNCA VOLVERE
- LUPITA D'ALESSIO/Orfeon LUCHA VILLA/Musart COMO DIOS MANDA (LA OTRA) 2.
- SALVADOR'S/Arriba A. MARTELL/Microfon
- CARA DE GITANA DANIEL MAGAL/Caytronics 3.
- 4.
- NAILA GRUPO LA AMISTAD/Mericana/Melody 5.
- SANGRE DE VINO REYNALDO OBREGON/Orfeon COPACABANA
- 6. USSETTE/Coci
- 7.
- CAMARON PELAO LOS POLIFACETICOS/Latin International AUNQUE TE ENAMORES JUAN GABRIEL/Pronto EL NEGRO JOSE LOS VIRTUOSOS/Gas 8.
- 9.
- 10.
- MI PIQUITO DE ORO CARLOS Y JOSE/Falcon

Nuestro Rincon (Continued from page 102)

firmado su asistencia más de 700 compañías grabadoras al evento que realizarán en Noviembre 4 al 8 en el Konover Hotel de Miami Beach. También han confirmado los panelistas que tomarán parte en las conferencias en los tópicos siguientes: Programación radial, Distribución y Marketing, A&R y Desarrollo artístico, "music publishing," producción de discos y Equipos de Video para el Hogar. Aparte de contar con estas conferencias desarrolladas por gente muy importante del ambiente, también anuncia panelistas del mundo latinoaméricano, que se ocuparán de estos aspectos también. Las conferencias latinas se dictarán en Inglés y Español . . . Visitó Elizabeth de Guatemala la Cadena OIR en su plan de promoción de su primer long playing. Charlaron Hilda Porras, (K.W. Libertad) Alvaro Uñana (Prod. Hit Parade de C.A., y Ricardo Ascanio, (T-A) y Elizabeth en la popular emisora centroamericana . . . Perdió recientemente la clase radial y televisiva de México un alto exponente, al fallecer el popular locutor y animador Paco Malgesto. Lo lamentamos Discorona lanzó al mercado venezolano la grabación del Grupo Mira-

mar de "Porque tu no me quieres," después de su éxito con "Una lagrima y un recuerdo" y "Pobreza fatal."

CBS Pacts Irakere

CBS Records has entered into a recording arrangement with the Cuban group Irakere. CBS has requested permission from the U.S. government to place royalties earned by Irakere's album releases in a fund that will support a cultural exchange program designed to finance the appearances of Cuban artists in the United States. Participating in this agreement were Bruce Lundvall, president, CBS Records Division; Redenton Morejon, general director of Cubartista; Marvin Cohn, vice president, business affairs, CBS Records; Medardo Montero, director general of Cuban record company Egrem; Avelino Pereira, manager of Irakere; Emilio Quesada, chief assistant to the Cuban vice minister of culture; Bill Freston, executive assistant to the president of CBS Records; Chucho Valdes, musical director of Irakere; George Tavares, manager of business affairs, Latin American operaitons for CBS Records International; Andy Gerber, assistant general

Los Angeles By KALI (RAUL ORTAL)

- AMAR Y VIVIR
 LOS ANGELES NEGROS/International
 ESCLAVO Y AMO
 LA LEYENDA/Fiesta
 NUESTRO ADIOS
 LOS FREDDY/S/Peerless
 LOS FREDDY/S/Peerless

- LA ABANDONADA LUCIANA/Raff TRAMPAS 4.
- 5.
- ANGELICA MARIA/RAUL VALE/Pronto SOBERBIA LOS POTROS/Peerless 6.
- 7.
- BASTA DE TU AMOR CARLOS GUZMAN/Falcon 8.
- A PESAR DE TODO VICENTE FERNANDEZ/Caytronics 9.
- CREO ESTAR SONANDO EDUARDO NUNEZ/Raff 10.
- LA OTRA SALVADOR'S/Arriba

Dominican Republic

By CAONABO DIAZ BETANCES

- JULIANA CUCO VALOY/Discolor
 LA CULEBRA JOHNNY VENTURA/Hoy
 QUE PUEDO HACER TERCERA BRIGADA/TH
 LOS FANTASMAS GBIRO MENUDO (Badaco)

- **GRUPO MENUDO/Padosa** HIPOCRESIA 5.
- PERLA/RCA
- 6. AMIGO MIO ANGELITA CARRASCO/Ariola
 7. NI CONTIGO NI SIN TI EMILIO JOSE/AL
- 8. AQUI EN MI PUEBLO ANDY MONTANEZ/Fama
- JUANITA MOREY 9. OSCAR DE LEON/TH
- 10.
- DAME LA MANO NELSON NED/US Latino

in English or in Spanish.

y un recuerdo" and "Pobreza fatal."

- **Puerto Rico**
- By WTTR
- 1. VOY A PERDER LA CABEZA POR TI JOSE LUIS/TH 2. PEGADITA DE LOS HOMBRES CONJUNTO QUISQUEYA/Lizne!
- 3.
- CUCUBANO TONY CORATTO/Disco Sur UN IMPOSIBLE AMOR
- 4.
- GILBERTO MONROIG/Artomax PARA BIEN O PARA MAL MARIO ECHEVARRIA/Latin 5.

JULIO IGLESIAS/Alhambra

Argentina

By CENTRO CULTURAL DEL DISCO

ENNIO MORRICONE/RCA ARGENTINA TE QUEREMOS VER LOS CAMPEONES/Phonogram 2700

BANDA ORIĜINAL COLUMBIA/CBŜ DAMA DE PLATA DAVID SOUL/EMI

ALDO Y LOS PASTELES VERDES/ Microfon

EL MUNDIAL YA LO GANAMOS LOS DE BOGOTA/Magenta
 MARCHA DEL MUNDIAL '78

6. TU ... SIEMPRE TU FRANCO SIMONE/Microfon 7. BUENOS DIAS ARGENTINÁ UDO JURGENS/RCA

9. ESTAMOS TODOS SOLOS

10. SABADO POR LA TARDE TIBERIO/Microfon

DESILUCION DE AMOR JOHNNY LOPEZ/JEB

JUANITA MOREL OSCAR D'LEON/TH MI AMOR IMPOSIBLE LOS PASTELES VERDES-Microfon 6.

CADA DIA MAS

VOLCAN JOSE JOSE/Pronto

1. EL MUNDIAL

8. PERDONAME

7.

8

9

10.

2.

5.

attorney for CBS Records, and Miguel Angel Perez, official Cuban

government translator. Additionally, CBS Records is going ahead

with their plans of sponsoring a music festival in Cuba in early 1979. This festival, which is still subject to approval by the Cuban and

American governments, could be televised by a national American

TV network. It has not been clarified whether the American artists participating or performing at the festival will be CBS artists. The reaction from the great mass of Cubans in exile has been one of

protest against all the product released by CBS in the U.S., whether

Magal's Promo Tour

in a promotional tour throughout Spain. Known for his recent hit,

"Cara de Gitana," which in Argentina alone sold over 350,000 copies, he also participated in the popular TV show "300 Millones" ... The

new Camilo Sesto Ip, "Entre Amigos," is getting good reaction. Camilo

is preparing his next appearance in U.S. . . . Musexpo has announced

that over 700 recording companies have confirmed for the Novem-

ber 4-8 conference at the Konover Hotel in Miami Beach. The panel-

ists participating in the different seminars have also confirmed. The seminars include: Radio Programming, Distribution and Marketing,

A&R and Artist Development, Music publishing, Record Production and Video Equipment for the Home. In addition, there will be sem-

inars for the Latin American market which will be conducted in English

and Spanish . . . Elizabeth from Guatemala visited recently the OIR Radio Network (Cadena Oir) as part of the promotional campaign of her first lp. She met with Hilda Porras (K.W. Libertad), Alvaro

Uñana (Prod. Hit parade C.A.) and Ricardo Ascanio (T-A), all members of the popular Central American Radio Network . . . Mexico's radio and TV recently lost one of its biggest exponents by the passing

away of the popular announcer and emcee Paco Malgesto . . . Discorona is releasing, for the Venezuelan market, Grupo Miramar with "Porque tu no me quieres." They recently smashed with "Una lagrima

103

Daniel Magal from Argentina visited Madrid, Barcelona and Seville

NARM Undertaking Major Studies

(Continued from page 3)

to question whether or not they're feasible in terms of economics. Will they suit our needs?"

The UPC study will be done gradually, in stages, beginning immediately. A Boston-based consulting firm, Boston Associates, headed by Lee Humphrey (who worked with the Handleman company on the implementation of its much-vaunted computerized inventory control system), has been commissioned by NARM to poll manufacturers and merchandisers and prepare a report on their attitudes and ideas regarding bar coding. As well, Boston Associates will investigate and evaluate the success of the bar code in other industries, survey and evaluate both the hardware and software currently on the market and, ideally, suggest standard program packages that could be used by various kinds of retailers with a minimum amount of changes. Cohen hopes to have a printed manual detailing the findings in the hands of all NARM members by the end of the year. Another stage of the study is an audio-visual presentation based on these results which will be shown at next year's annual NARM convention in March.

Pointing out that the grocery

ASCAP Sues Juke Operator

(Continued from page 3)

song performed range from \$250 to \$10,000.

The lawsuit is based on alleged infringement of seven musical works in the ASCAP repertory by performance on a jukebox located at Cafe 72, 302 East 72nd Street, New York, New York. If the plaintiffs prevail, statutory damages would amount to at least \$1,750. Attorney's fees and court costs may also be awarded by the court.

Defendants

The five corporate and two individual defendants named in the suit are Paramount Automatic Machines Corp., Paramount Vending Co., Paramount Cigarette Corp., Paramount Entertainment Corp., Paramount Cigarette and Entertainment Corp., Carmen Bracchetta (president of the first two corporate defendants) and Harry Kolodny (president of the last three corporate defendants). The defendants are all located at the same address, 421 Bruckner Boulevard, Bronx, New York.

The plaintiffs, all members of ASCAP, are Senor Music, Sergeant Music Co., Gladys Music, Warner Bros., Inc., International Korwin Corp., Kilting Music Inc., Revelation Music Public Corp. and Morely Music Co.

industry has taken five years to agree on a code, Cohen expressed the hope that the BA survey would stimulate record manufacturers to move more quickly toward adoption of the UPC. He admitted, however, that problems remain with the manufacturers, particularly in the areas of standardization of the code on tape packages; placement of the code on cartons ("You cannot print the code on a carton and read it reliably at this point. You'd have to use stickers with bar codes on them affixed to the carton."); and understanding as to the degree of merchandiser-interest in the UPC.

"As an industry we have to learn more about bar coding," stressed Cohen. "We think it's feasible for our industry. There's no question that manufacturers are going to go with it. The difference of opinion rests on how long it's going to take before it happens. Some people say five years. Maybe, if this survey is successful, it won't take five years; maybe it'll just take two or three."

In Wednesday's meeting between the retailer and manufacturer advisory committees, Wherehouse's Lee Hartstone offered 10 of that chain's stores as test sites for a study to prove the effectiveness of in-store video merchandising. In bringing this experiment under the auspices of NARM, Cohen and the committee members agreed upon a plan whereby part or all of the 10 Wherehouse stores would be used along with "a number of chains of different kinds of retail stores in different geographic locations using different kinds of equipment and different kinds of software.'

A NARM subcommittee will meet in Los Angeles on August 25 to select a market research firm to carry out the study which Cohen says will have its greatest value in determining the costbenefit relationship of in-store video merchandising. "We first have to measure the benefit, then discuss the cost and decide if it's economical," he explained. "The variables here are unbelievable: the kind of store you put it in, the geographic location, the location of the equipment in the store, the advertising support you give it, whether you have a sale price or not. These variables affect the ultimate purchase.

"It was determined that the manufacturers were spending huge sums of money in audiovisual production to sell their products to the store," Cohen added, "but we're not sure if that's feasible either. So the industry itself can spend a lot of money in this area. We want to examine how effective it is first." Cohen said Pickwick International has already offered to participate in the study and will use the equipment already in its stores.

Aside from in-store video merchandising and bar coding, topics discussed at Wednesday's meetings included: inserts in retailersold albums (retailers asked that they be informed in advance if coupons are being offered with albums); quality control of recorded music product; and more detailed invoices. In connection with the latter, NARM has formed an operations-financial committee which will meet with RIAA's data processing committee to discuss means of enhancing the information on invoices by including on them list price, suggested list price and unit cost.

ABC Ups Jackson

■ LOS ANGELES—Judy Paynter, national director of publicity and artist relations, ABC Records, has announced the appointment of Norma Jackson to the position of general publicist, east coast.

Based in ABC's New York office, Jackson will be responsible for initiating and coordinating media coverage for specific ABC acts.

Jackson has been with ABC one year and formerly worked in an administrative capacity.

WB Taps Shannon

■ LOS ANGELES — Gerry Shannon has been appointed eastern artist development manager for Warner Bros. Records, it was announced by artist development director Carl Scott.

In her new position, Shannon will be responsible for Warner's artist development and relations in the east. Prior to her appointment, she was music director for WWRL in New York.

MCA Sues Tucker

(Continued from page 4)

the contract was terminated and she would attempt to make a deal elsewhere," according to lawyer Robert Durnick, who is representing MCA. Approximately \$1.1 milion in advances had been paid at that point, Durnick said.

MCA is seeking an injunction which would forbid Tucker from recording for another label. "We expect to bring a motion for a preliminary injuction before the court," Durnick said, "perhaps within the next month."

Steve Gold of Far-Out Productions, Ms. Tucker's management firm, issued the following statement: "This is a technical, legal matter. The industry knows what's wrong with MCA Records. There's no sense beating a dead horse, and there's absolutely no conflict with MCA, Inc." Far-Out is not involved in the suit.

Latin American Album Picks (Continued from page 102)



CLOSE ENCOUNTERS OF THE LATIN KIND JULIO GUITERREZ AND HIS CHARANGA ALL STARS —Neon NLP 102

Con arreglos de Julio Gutierrez y Carlos Franzetti, Julio Gutierrez y su Charanga All Stars interpretan aquí salsa del momento con el toque peculiar y cubanazo de Julio. Sabor y alegría latinas en "Close Encounters of the Latin Kind" (J. Williams), "Quien vive sin el amor" (T. Sotto), "Muanga" (F. Bukaka-R. Lay) y "Ay amor amor" (J. Gutierrez).

■ With arrangements by Julio Guiterrez and Carlos Franzetti, Julio Guiterrez and his Charanga All Stars offer a superb package of very danceable salsa. "Close Encounters of the Latin Kind" is a winner. Also "Baila que Baila" (B. Landestoy), "Suavecito" (I. Piñeiro) and "Chacha-Samba" (M. Sanchez Acosta).



THE HEAVY WEIGHT CHARLIE PALMIERI AND HIS ORCHESTRA— Alegre JMAS 6009

Con vocales por Meñique y Julito Villot, el amplio talento de Charlie Palmeiri salta a la vista y oído de los amentes de la salsa. Bella y bailable concepción. "No puedo más" (R. Roman), "Arroz con bacalao" (J. Alvarez), "Tiene Sabor" (R. Valdes-I. Piñeiro) y "C aleco" (O. Varona-R. Egues).

■ With vocals by Meñique and Julito Villot and arrangements by Charlie Palmeiri, Bobby Valentin and Roy Roman, the great talent of Charlie Palmeiri is present here at all times. Great salsa package! "Chaleco," "Arroz con Bacalao," "Melodica in F" (A. Rubenstein) and "Consuelate."

Album Picks

(Continued from page 25) **JACKS & KINGS** THE NIGHTHAWKS-Adelphi AD 4120 (7.98)



The quartet from Washington, D.C. is joined by members of Muddy Waters and James

Cotton's bands for some no frills blues playing. Their fourth lp is as fine a sampling of material from artists ranging from Percy Mayfield to Robert Johnson as they've recorded.

HOBO WITH A GRIN STEVE HARLEY-Capitol SW1170 (7.98) Their Billing



Harley's best album since the demise of Cockney Rebel is distinguished by several notable songs

("Amerika the Brave," "Roll the Dice") and some excellent performances. His pleasing voice covers a wide range of material, sounding most comfortable with pop ballads.

STEPPIN' OUT ON SATURDAY NIGHT SAIL-UA LA 906 H (7.98)



The seven man group from the upstate New York area combines strains of r&b, Latin and rock with an

accomplished brass section and surly vocals. Best cuts include "Steppin' Out On Saturday Night," "Give Me One More Chance" and "Cleveland."

JET LAG



album by the author of the somewhat notorious "Country Porn" lp of

two years ago returns with a straightforward set of hard rock. Along with some west coast studio musicians, Chavin rocks through songs like "Mechanical Man" and "Forty Nine Dollar Divorce."

NEED TO KNOW YOU BETTER FINISHED TOUCH-Motown-M7-906R1 (7.98)



This new group on Motown's label looks to be one of the freshest new r&b groups to come around

in some time. The music is a cross section of disco/funk that happens to be the national trend at this point. Of particular interest are: "Sticks And Stones," and "Need To Know You Better."





Richard Flanzer, who promoted the "Sunset Series" of concerts at New York's Belmont Park racetrack, and attorney Tom Nerangis have signed Crown Heights Affair for management. Shown after the signing are (from left) Howie Young and William Anderson of the group, Flanzer, Muki Wilson, Skip Boardley, Philip Thomas, Raymond Reid of the group, Tom Nerangis, and James Baynard Bert Reid and Raymond Rock of Crown Heights Affair.

New York, N.Y. (Continued from page 22)

ORDS: And the aforementioned Music Week comes to Keyworth's rescue with the classified notice that the entire DJM sales force is "for sale" following the company's decision to hand over its entire sales operation to CBS. Says DJM southern area salesman Richard Vansverry: "We were a good team, well trained. It seems a pity that we should split up and maybe have to go into other industries."

JOCKEY SHORTS: In conjunction with the 10th anniversary of Cleveland's top rocker, WMMS-FM, Bruce Springsteen is flying in on August 9 for a free concert at the Agora, which will be broadcast live on 'MMS and on six other stations in that part of the country. One of Springsteen's upcoming Madison Square Garden Concerts will also be broadcast live. And don't be suprised if Gary Busey (star of the "Buddy Holly Story") joins Springsteen for a rendition of "Rave On" in Philadelphia, August 18 . . . the Cars' benefit concert at Dean's Park in Worcester, Mass. (all proceeds going to a fund for leukemia research) was moved to the Providence, Rhode Island Civic Center after ticket sales exceeded the capacity of the Worcester venue. 12,000 fans showed up for the Providence date. Cars headlined, Creed opened . . . Tom Waits' next lp tentatively set for October release . . . Fresh from Montreux and a standing ovation for its concert there (ditto for the Dixie Dregs, by the way), Sea Level is currently at the Hit Factory here with producer Stewart Levine completing an album for September release . . . Is Blue Oyster Cult's forthcoming live lp titled "Some Enchanted Evening"? . . . Canada's Cooper Brothers, now a Capricorn recording group, debuted in the U.S. at the Record Bar convention August 7 . . . Producers Neil Jason and Cash Monet are putting the finishing touches on a Brecker Brothers single, "East River La-De-La."

MALE CALL: A favorite of many music industry notables, and one of the only spots outside of Harlem where your beloved columnists dine, Al & Dick's Steak House, is outta here. Many's the time we've feasted on AI & Dick's juicy steaks and french fries done to a turn. And who can forget our memorable luncheon there with the wily Sid Prosen, who attempted, without much success, to ply us with drink and gorge us on salad from the salad bar? Alas and alack, these scenes will never be repeated. A garish hot pink awning has replaced the staid brown one, and it pretty much tells the story. When it reopens, Al & Dick's will be "New York's newest concept in Adult Entertainment." At the moment the concern is advertising in the Village Voice for female go-go dancers, waiteresses, barmaids, hostesses and this we assume is the new concept-"Male Go-Go Dancers to Entertain The Ladies." Adult entertainment on two levels and not a steak in the house.

MAIL CALL: Might be a wise move to glance at all those Richard Supa biographies before you toss them away. Keeping in mind that Supa's new album on Polydor is entitled "Tall Tales," one will discover a few mindbenders nevertheless: the fantastic assertion that Supa conducted the New York Philharmonic at the age of three, and later in life left a budding supergroup because he felt the billing-Crosby, Stills, Nash and Supa-was inappropriate; the outstandish claim that Supa was raised by coyotes; and the bold statement that Supa, while a member of a band called Neurosis, literally demolished a Holiday Inn-"right down to the cement pilings"-with a stolen steamshovel. Does the truth lie somewhere in-between? Somehow we doubt it. But the fourth, more factual and doubtless less colorful bio is on the way.

(The following listings were inadvertently omitted from the Record World 1978 Annual)

MICHIGAN LABELS Age of Woman, Alexander Street, Amerama, Bar-B-Q, Big TTown, Blue Heaven-Butterfly, Celestial, Chrysalis, Cross Cocntry, Entr'acte, Eyes, Farr, Fiddlers Wind, First American Mu-sic, Flying Fish, Gangster, Glacier, Great Northwest Music Co., Heavy, Hit Interna-tional, Import, Jem, Kally-Ope, Lamb, Metric, Manilla, Music Is Medicine, NCS, Neostat, Nostalgia Lane, Ovation, Pacific Arts, Private Stock, Oca, Scrimshaw, Shadow, Strawberry, Topco, Turnstyle, Versatile, Waterhouse, WB Country Sound, Wide World Music, Wizard, World International Group.

PIKS CORPORATION LABEL LISTS
Adamo, Age of Woman, A.J.'s (Wild), Ala, Alanna, Alarm (TK, Album Book Music (Columbia Pictures Pub.), Alligator, All Platinum, Alston (TK), Ambasador, American Mutual Group, American Sound (MRL), American Variety (GRP), American Way (NSD), Amerima, Amour, Anthem (U.A.), Appaloosa (NSD), Arc (NSD), Archives of Jazz (Ala), Arista Freedom, Artemis, Ashtree (AF), Bauarian, Audio Artk (Wild), Audio Fidelity, Audio International (AF), Audio Ecklescon (Ala), Beck (Ala), Beck (NSD), Bel-Ad (Ray Lawrence), Bis Linn, Bertie Ala), Back Law, Back (Bary Long), Blue Albo, Bel-Candle (TK), Blue Heaven, Blue (GNP), Blackland, Blue (Barry Long), Blue Ash, Blue Candle (TK), Blue Heaven, Blue Max (NSD), Blue Candle (TK), Blue Heaven, Blue Max (NSD), Blue Candle (TK), Blue Heaven, Blue Ash (World) International), Bobby Robinson, Boblo (NSD), Boogie Man, Bold, Break-through (Cal. Gold Ind.), Braintus (Int. Rec. Serv. Co.), Brown Dogg (MRL), Brownsone (Wild), Buddah (Arista), Butterfly, CC, Cadel (All Platinum), Charscure (AF), Chimmevville (TK), Chrysalis, Cin-Kay, Commercial, Casino, Cardiac (World Tide), Cast (TK), Caytronics, Celestial, Centennial (NSD), Charse (All Platinum), Charscure (AF), Chimmevville (TK), Country Parn, Country Showcase of America (NSD), Cons Econtry, None Gileite-Madison), Bita, Hawa (World) Wide), Dream (Caytonics), Casino (Caytonics), Casino (Caytonics), Casino (Caytonics), Casino (Caytonics), Casino (Caytonics), Gold Star, Gold Ind.), Casard, Widd, Edwards, Moson, Cangster, Galden River (NSD), Gorake (NSD), Gorake (NSD), Gorake, Sond, Ki, Chy Caytonics), Free Spirit (Caytonics), Free Spirit (Caytonics), Gold Star, Golden River (NSD), Galette Madison, Giacier, Giades (TK), Guber Moson, Cangster, Galmay (Winte (NSD), Galette Madison, Giacier, Giades (TK), Guber (SD), Hawk Scand, Mass, Caytonics), Free Spirit (Caytonics), Gold Star, Golden River (NSD), Galette Madison, Giacier, Giades (TK), Caytonics), Gold Star, Golden River (NSD), Galette (Ali), Hawith Mason, Masic World Wide Music, Yucca (NSD), Visa (Jem)

RECORD WORLD

GERMANY

By JIM SAMPSON

■ MUNICH—The German government has cleared the way for private artist management in this country. Until now, only the state work offices and a very few licensed agents were legally authorized to seek employment on behalf of an artist. Although the law has not been enforced, it's existence inhibited management development and therefore talent development, too. Lobbying by **Dr. Gerahrd Slavik** of the German Phono Academy, composer/producer **Michael Kunze** and **Dr. Norbert Thurow** of the Phonoverband industry association led to the change. It comes just as Germany is emerging from "third world" status in the pop music field, and none too soon.

After his Dylan/Clapton clambake in Nuremburg, Fritz Rau has planned a new series of open air extravaganzas this summer starring Joan Baez, Genesis, John McLaughlin and Alvin Lee with Ten Years Later. Sites are Ulm, Cologne and Saarbrucken.

KUNZE + KUNTE = KARMA: Speaking of Michael Kunze, most of his work lately has been with the new Polydor International label Karma, which he's running with partner **Helmar Kunte**. With Karma, Kunze can exercise the complete creative control over product which was never allowed him before. Releases are limited to one per month for concentrated promotion. They're not all disco, either; in preparation are albums by an English singer/actor and by an extraordinary Munich rock group. For their recent release of the **Munich Sound Symphony Orchestra**, Kunze and Kunte let an astrologer set the timetable for sessions, release, etc. The MSSO consists of the **Munich Machine** rhythm section plus most of the **Munich Philharmonic**. Disconet has picked up the MSSO version of the Dvorak New World Symphony. Kunze says that whatever he does in the future, it will be aimed at the international marketplace.

5-10-30-HIKE: Kunze and Kunte's former employer, and one of Germany's most prominent musical families, is celebrating a triple birthday. Thirty years ago, **Ralph Maris Siegel** founded Siegel Music Publishing Companies. Son and successor **Ralph Siegel Jr.** started Olympia Music Productions ten years ago, and his Jupiter label just five years ago. Siegel has always had strong international catalogues, now including Cafe Americans (**Neil Bogart**), **Clive Davis'** Arista Music, **Bob Reno's** Music Shoals and catalogues of **Robert Mellin**, **Dolly Parton**, **Stephen Stills** and others. Many of Germany's top artists have been associated with Olympia/Jupiter: **Silver Convention**, **Peggy March**, **Udo Juergens**, **Peter Alexander**, **Chris Roberts** and now **Dee D**. **Jackson** with the big international hit "Automatic Lover." Domestically and internationally, this company breaks records, in more ways than one. Incidentally, Jupiter label manager **Karl-Heinz Klemptnow** leaves Siegel, heading home to Berlin as **Trudy Meisel's** Intro publishing manager.

EMI Receives Queen's Award



The International Division of EMI Records won the Queen's Award for Export Achievement for 1978, and Paul Watts, general manager of the division, is seen picking up the award from Sir Charles Madden, Vice Lord Lieutenant of Greater London, while EMI Group chairman Sir John Read looks on. The International Division is responsible for the international sales and marketing of records and tapes and it exports to over 200 countries and also earns pressing fees from overseas companies which manufacture the products under license. Over a three-year period overseas earnings have doubled. The award was presented at a special lunch at which approximately 100 of EMI Records employees from the International Division in London and Hayes were present.

American Radio History Com

Canadian Gold for Gabriel



INTERNATIONAL

As part of his recent whirlwind one-week promotional tour of the U.S. and Canada, Atlantic recording artist Peter Gabriel spent a day in Toronto, where he fielded a series of radio and press interviews. While in town, Atlantic and WEA Canada took the opportunity to present Gabriel with gold record awards for his first solo album, released last year. Coinciding with the promotional tour, Atlantic has released Gabriel's second solo album, entitled (as was the first) "Peter Gabriel." Shown in Toronto are, from left: Dave Tollington of WEA, Gabriel's associate Richard Macphail, Nick Panaseiko of WEA, Peter Gabriel, and WEA's Gary Muth and Kim Cooke.

ENGLAND

By PHILIP PALMER

■ LONDON—Former prime minister Sir Harold Wilson is to go into the recording studios shortly to make his disc debut. However, the dulcet tones of Sir Harold will not be heard in song but on a recording of some of his recent programs on British prime ministers shown on the BBC. The results will be issued on Music For Pleasure's highly successful Listen For Pleasure spoken word cassette series which was launched last year.

Sir Harold is not the only member of his family to be heard on record. His wife, Lady Mary Wilson, recorded an album for Pye a few years back featuring her reading some of her poems.

ZOOMING: Bruce Findlay, boss of Bruce's Record Stores, one of the leading independent record chains in Scotland, and at present manager of the CBS group Cafe Jacques, is planning to relinquish management of the band within the next few months to concentrate on the build up of his own label, Zoom. The label was originally launched in August of last year as an outlet for local talent, and one of the four singles available, "Stuck With You" by The Zones, was issued in America on Arista. Now Findlay has negotiated a worldwide contract with Arista for release of his Zoom product.

Media folk gathered at the popular nitery, Dingways, last week to help celebrate the Zoom launch, which consists of three singles, "Sold On Your Love," by former **Incredible String Band** member **Mike Heron**, "Some Other Guy" by **Teen Band Questions**, and "Love Is Blind" by **Night Shift**.

BEST OF BUDDIES: Product by **Buddy Holly and the Crickets**, currently enjoying a new lease on life via the TV-advertised "20 Greatest Hits" through EMI, is soon to be the subject of a third boxed album set in the U.K., this time through MCA. The most comprehensive set is "The Complete Buddy Holly Story," a nine record box set originally issued in Germany by Decca's Teldec company. This set is not generally available in the U.K. but only through import and specialist record shops. The second set is "The Buddy Holly Story," available by mail order only from the EMI-owned World Record Club. The third set, as yet untitled, will be a six album set, compiled for MCA by noted Holly authority John Beecher and scheduled for a September/October release.

SIGNINGS & ACQUISITIONS: Logo Music has set sub-publishing representation for Logo and Heathside Music in three European territories. They are with Schmolzi and Slezak Music (Germany), with Universal Songs for the Benelux territory and with Ricordi in Italy. A further deal has been signed with Fermata for South America . . . Chrysalis Music writer **Neil Merryweather** has formed Clear Records with Dutch company Dureco . . . Anchor Records has signed a short-term deal with Imagination Records for the U.K. and the first (Continued on page 107)

Imports' Radio Inroads (Continued from page 26)

With product like The Who | single capturing such extensive adds and heavy airplay, the question arises: How does that affect the American company which may release the record? Stan Bly, VP/national promotion for MCA, which will hit the streets with an edited version of "Who Are You" late this week, commented, "It can do two things, either build up excitement or hurt you. If the record is bad it'll hurt, but with something like this Who single it's just getting that much more excitement."

Oftentimes the work of a firm like Jem can be highly beneficial to both them and the American company such as the case with the Greg Kihn lp. The momentum provided by the Beserkley import helped secure this week's top add honors and yet Jem did very well with import sales. According to Jem national promotion director Phillip Page, "We knew we had a long time before Kihn got a domestic release so we did a lot of

back-up work." That work consisted of sending out extensive radio promo copies which often cost Jem full price, a full-scale distribution and follow-up radio promotion.

The effect can be "quite significant," says Jem president Marty Scott, "and enough to be heard. With The Who single, we're selling it and MCA couldn't help but feel the momentum. All of a sudden it's being played and there's a good buzz about it." Page added, "We sent out The Who single because we feel an obligation to radio. We know the programmers and listeners will want to hear it. Even though we had to pay for our promos, it's our way of saying thanks to the radio stations that play our imports."

When asked about radio's growing willingness to air imports which will get domestic releases, Bly said, "If you were a programmer and could get The Who single, wouldn't you?"

lenner Birthday Bash



The staff of Millennium Records surprised company president Jimmy lenner with a lavish birthday party earlier this month. The party, attended by same 75 industry execs and members of lenner's family, was held at N.Y.'s Top of the One Club. Pictured here are, from left: Rob Friedheim, manager of Millennium artists The Godz; Chip Racklin of Renaissance Management, and Jimmy lenner.

ERMANY'S T©P 10

Singles

- 1. RIVERS OF BABYLON
- BONEY M.-Hansa Intl. YOU'RE THE ONE THAT I WANT JOHN TRAVOLTA & OLIVIA NEWTON-JOHN-RSO 2.
- 3. ONE FOR YOU, ONE FOR ME
- LA BIONDA-Ariol
- 4. BAKER STREET GERRY RAFFERTY-United Artists 5. NIGHT FEVER
- BEE GEES-RSC OH CAROL SMOKIE-RAK -PSO 6.
- 7. DAS LIED DER SCHLUEMPFE VADER ABRAHAM-Philips 8. FOLLOW ME AMANDA LEAR-Ariola

- CA PLANE POUR MOI PLASTIC BERTRAND-Hansa Intl. 9.
- 10. AUTOMATIC LOVER DEE D. JACKSON-Jupiter
 - (Courtesy: Der Musikmarkt)

Albums

- 1. NIGHTFLIGHT TO VENUS
- BONEY M.—Hansa Intl. 2. SATURDAY NIGHT FEVER VARIOUS ARTISTS—RSO
- з.
- PYRAMID ALAN PARSONS PROJECT-Arista
- 4. CITY TO CITY GERRY RAFFERTY-United Artists
- 5. THEN THERE WERE THREE GENESIS-Charisma
- SOME GIRLS ROLLING STONES-Rolling Stones 6.
- 7. OTTOCOLOR
- 8. VADER ABRAHAM IM LAND DER
- SCHLUEMPFE VADER ABRAHAM—Philips 9. SWEET REVENGE AMANDA LEAR—Ariola
- WATCH MANFRED MANN'S EARTH BAND-Bronze 10.

Main Squeeze



After a special, one-night only appearance at the Roxy Theatre, A&M's new rock group, U.K. Squeeze, received congratulations from Jerry Moss and Gil Friesen. performance was part of a week-long schedule of festivities that earmarked A&M's annual convention. Pictured from left are: Gilson Lavis, Jools Holland, Moss, Friesen, Chris Difford, Harry Kakoulli, Derek Greene, managing director, A&M London; and Glenn Tilbrook

England (Continued from page 106)

release through the deal is the single "All You Got To Do Is Slip Away" by **lain Whitmore,** and an album, "The Angel Takes Shape." Imagination has been formed by former WEA staffer Stephen Banker Dukes. A publishing pact has been secured by Rak Publishing In addition, Anchor in the U.K. has signed a licensing deal with Hot Wax Productions, formed by **Clifford Davis.** Debut singles through the deal are "Bottom Line" by **Kirby** and "Forget The Past" by **Stretch.**

AWARD: Prior to Cleo Laine's departure to America, RCA managing director Ken Glancy hosted a small party to present the singer with a gold disc to mark sales of her album "Best Of Friends" recorded with her husband John Dankworth who also co-produced the Ip. The singer, who is in America for a ten-week tour that includes a season on Broadway and a return visit to the Greek Theatre in Los Angeles, was also preesnted with a "Sun" pendant from the National Kidney Research Fund. In the past Laine has donated record royalties to the fund.

APPOINTMENTS: Charles Andrews has been named EMI's resident director/Iran. He succeeds John Forrest, who will be taking up an appointment in Southeast Asia, details of which will be announced soon.

ENGLAND'S TOP 25

Singles

- YOU'RE THE ONE THAT I WANT JOHN TRAVOLTA & OLIVIA 1 NEWTON-JOHN/RSO 2
 - SUBSTITUTE CLOUT/CARRERE/EMI
- THE SMURF SONG FATHER ABRAHAM/Decca 3
- DANCING IN THE CITY MARSHALL, HAIN/Harvest 4
- 5 BOOGIE OOGIE OOGIE A TASTE OF HONEY/Capitol
 - WILD WEST HERO ELECTRIC LIGHT ORCHESTRA/Jet
- 7 A LITTLE BIT OF SOAP SHOWADDYWADDY/Arista 8
 - LIKE CLOCKWORK BOOMTOWN RATS/Ensign
- 9 IF THE KIDS ARE UNITED SHAM 69/Polydor
- RUN FOR HOME LINDISFARNE/Mercury 10
- USE TA BE MY GIRL O'JAYS/Phila. Intl. 11
- AIRPORT MOTORS/Virgin 12

6

AmericanRadioHistory Con

- '5.7.0.5.' CITY BOY/Vertigo 13 14
- RIVERS OF BABYLON BONEY M/Atlantic
- FOREVER AUTUMN JEFF WAYNE'S 'WAR OF THE WORLDS'/CBS 15
- 16 LIFE'S BEEN GOOD JOE WALSH/Asylum 17
- THE MAN WITH THE CHILD IN HIS EYES KATE BUSH/EMI
- NO ONE IS INNOCENT (A PUNK PRAYER BY RONALD BIGGS) SEX 18 PISTOLS/Virgin
- 19 STAY JACKSON BROWNE/Asylum
- 20 FROM EAST TO WEST VOYAGE/GTO
- IDENTITY X-RAY SPEX/EMI 21
- COME ON DANCE, DANCE SATURDAY NIGHT BAND/CBS 22
- ANNIE'S SONG JAMES GALWAY/Red Seal 23
- BABY STOP CRYING BOB DYLAN/CBS 24
- (DON'T FEAR) THE REAPER BLUE OYSTER CULT/CBS 25 (Courtesy: Record Business)

Mercury Inks Fonda Feingold



Phonogram, Inc./Mercury Records has announced the signing of Fonda Feingold to an exclusive recording contract. Fonda's debut album, entitled "Fonda Feingold," which was produced by Hank Medress and Dave Appell, is scheduled for an August 21 release. Seen at the signing festivities are, from left: (top) David Werchen, director of law, Phonogram/Mercury; Fonda Feingold; Steve Katz, a&r director, east, Phonogram/ Mercury; and Tom Penzone, Fonda's manager; (bottom) Hank Medress and Dave Appell, producers of the album

Horse Opera on The Thames

duced the opera to Italy. On studying the opera again one wonders anew why Fanciulla has never made it in terms of big time popularity. Its story-an honest, pistol-toting woman barkeep of California gold rush days falls in love with a man she discovers is a bandit; a sheriff who desires her instigates a lynching of the bandit; her past good deeds for | and the cinematic nature of the

the miners serve as reason to them to let her ride away into the sunset with her bandit - is no worse than many a TV western; a fixed poker game has all the stuff of thrilling melodrama; and the music is Puccini's most orchestrally adventuresome.

The orchestra never ceases intelligent comments on the action,

Classical Retail Tips

The Angel shipment, available this week, seems to have confused Christmas for August, because on it are at least four albums that well might be hit records. Leading the pack is a new recording of Richard Strauss' Salome, conducted by Herbert von Karajan. The German maestro's opera recordings usually sell very well even when the repertory is not ideal for him, but Salome should be very exciting and has recently not been recorded by anyone else. In the title role is Hildegard Behrens, who has created quite a stir in this part of Europe. She made her debut at the Metropolitan as Giorgetta in II Tabarro, not a particularly grateful role for her, but she still interested the rank-andfile Met operagoer. With a strong, yet silvery voice, her Salome is worth hearing. In this recording Karajan is unexpectedly paired with the Vienna Philharmonic, instead of his own Berlin, but the rest of the cast is composed of his singers: Jose van Dam as Jokanaan, Karl-Walter Boehm as Herodes, Agnes Baltsa, who must have one of the youngest and most opulent voices ever to sing Herodias, and Wieslaw Ochman as Narraboth.

Also in the vocal area, Dame Janet Baker has made a new disc for Angel: a Brahms recital including the Four Serious Songs and the Two Songs from Opus 91. She is accompanied by Andre Previn at the piano and Cecil Aronowitz at viola. Dame Janet is here taking on songs more often associated with male singers, but she should add to her usual interpretive gifts the richer quality to her mezzo heard here last season.

On the instrumental front a lot of sales might be made in a new Koto record of two familiar Mozart pieces, Symphony No. 40 and the sere-"Eine kleine Nachtnade. musik." Those that licked the New Koto Ensemble of Tokyo with Vivaldi will probably dash to the shelves to see what they have done to Mozart.

And finally, there is another recording from Sviatoslav Richter, who seems to have recently slowed down his output. The great Soviet pianist is heard in Beethoven's Third Piano Concerto in C Minor and the F Major Andante Favori. Riccardo Muti will conduct the Philharmonia. Anything with Richter should sell if given proper play.

April-Blackwood, Heath-Levy Pact



Pictured at the signing of an agreement between Heath-Levy and April-Blackwood are (from left) Greg Fishbach, atty. for Heath-Levy; Eddie Levy; Rick Smith, VP and gen. mgr. of April-Blackwood; Wayne Rooks, dir., business affairs for A-B; Bob Esposito, VP, creative affairs for A-B, and Geoff Heath

(Continued from page 97)

story inspired in Puccini the most concise lyrical writing of his career. But nothing quelled the eroticism of his lyrical impulse, and all through Fanciulla themes sprout and flower, staying only long enought to make one remember them. We have had several recent performances of the opera in New York, and the very subtlety of the orchestration has caused Fanciulla problems. Sergiu Comissiona viewed the opera as symphonic and Mahlerian and conducted it at the New York City Opera that way; the result was lovely to hear but lacked passion and theatrical vitality.

On the DG recording Mehta exposes the opera to the talents of a true symphonic composer who has the theater in his blood. Though the conductor's first experiences at the Metropolitan over a decade ago left something to be desired, there was never any question of the basic excitement he generated. Now he has been seasoned and has, additionally, conducted this opera for two seasons at Covent Garden. He has every nuance down, leading both dramatically and lyrically as the situation demands. The musical side of the poker game has the coiled tension of a snake.

Neblett Is Big Surprise

If Domingo performed to his own high level and Mehta surpassed himself, the big surprise of the recording is Carol Neblett as Minnie. Though I would prefer a more Italianate soprano with a clearer voice, she sings with passion, musicality and dead-level accuracy. For Minnie this is no small compliment. Puccini never wrote a more difficult role. Tosca, with its 9 high C's, has its own problems, but they can be surmounted even by old sopranos. Turandot, long the province only of dramatic sopranos, is both short and consistently in a high range no matter how many high notes are required. Minnie, on the other hand, is an acting role-on stage and in the voice-and has some of the widest vocal intervals of any Puccini part. Rare is the soprano live or on records who has so easily surmounted the vocal difficulties and projected a pleasing if not ravishing tone without shrillness. Miss Neblett, for instance, hits the traditionally impossible high C in the "Laggiu nel Soledad" aria as though it were nothing and is consistent in her even and well-produced singing. It is a great performance that never for one second loses its commitment.

Crucial Role

The character of Jack Rance is crucial to the success of the whole. A brother, if not a twin of Baron Scarpia in Tosca, he would certainly rape Minnie if he had Scarpia's power. In the end he does not share Scarpia's fate, however, and limps off as a Puccinian Beckmesser, having lost the contest and been humiliated before the men over whom he is supposed to have moral authority. Milnes has not sung the role onstage-at least not recently in an international theater-but he is very effective. His years at Scarpia make his interpretation very similar and though his voice might be a little more basically caustic and blacker for this kind of role, he is effective. His Italian is unusually good, and he makes a severely evil, mustache twirling villain. One strange moment is the almost silent "Buona notte" after the poker scene. He says it, but one really has to strain to hear anything.

Deutsche Grammophon has supplied excellent secondary singers, including a fine Sonora in Robert Lloyd and a moving blind minstrel in Gwynne Howell. The forces of the Royal Opera are splendid.



MCA/Nashville Promotes Two; **Maitland Outlines New Priorities** BY WAITER CAMPBELL

■ NASHVILLE—MCA Records has announced two promotions in the development and expansion of its newly formed Nashville operation, under the direction of vice president and general manager Jimmy Bowen. Jeff Lyman, formerly head of country promotion for the label, has been named director of pop adult promotion, and Susan Roberts, formerly on the publicity staff of MCA Nashville, has been promoted to the post of director of artist relations and publicity for the Nashville operation.

In addition to his pop adult promotion responsibilities, Lyman will act as west coast liaison for the Nashville operation. One of the major priorities in his new position will be the crossing over of country acts to the pop field, according to MCA president Mike Maitland.

"Pop adult is in that gap between country and top 40," Maitland told RW. "We feel that to get a crossover hit, pop adult is the second step. First you get country, then adult and then hopefully top 40.

CBS Ups List On Country LPs

■ NASHVILLE—CBS Records has instituted a new pricing policy whereby country albums on CBS labels, previously listing for \$6.98, will now carry a list price of \$7.98.

Researched

"We're not the first to do it, and country music is more in the mainstream now," said CBS mar-keting director Roy Wunsch. "There is no reason for a special price for country product. We've researched it thoroughly, and we've found the \$7.98 albums sell as readily as \$6.98 ones. So it's just a matter of keeping up with the mainstream."

"Jeff will be the liaison with that on the west coast. He will be working very closely with Jimmy Bowen. On the corporate structure, there is sort of a dotted line from him to Stan Bly (vice president of promotion for MCA) and a straight line between him and Jimmy Bowen.'

Susan Roberts, who has been with MCA Records for five years, will also be working closely with Bowen and will be responsible for all publicity of the Nashvillebased MCA artist and media-related activities.

Maitland described the recently announced expansion plans for MCA Nashville as "my concept and Jimmy Bowen's project. The reason for the move is that we have been kind of dull. We were doing okay, but we were drifting. Country has been a major part of our income and our sales for some time, and this is a renewal of that commitment.

"But we're not limiting the Nashville office to country music (Continued on page 111)

WWVA Secures Strong Ratings With 'Crossover Country' Format **By MARGIE BARNETT**

WHEELING, W.V.—"In a year when it would appear that other country stations around the country took a little bit of a dip, we had a substantial increase," states Tom Miller, PD of WWVA, the #1 station in the Wheeling, West

Virginia market. The station's new Arbitron rating shows a jump from 18.8 to 24.7 in total persons 12+ Monday through Sunday 6 a.m. to midnight, according to Miller.

Competing with nine stations including another country station and their own FM, WWVA had a near record book across the board in the metro. They also showed well in the book for Pittsburgh's TSA. Their biggest metro increase showed among women 18+. For Monday through Sunday 6 a.m. to midnight the figures rose from 16.8 to 26.0, Miller said, with equal or better showings in the specific show breakdowns. A 7.5 increase in men 18+ for the mid-day slot, boosted that share to 37.0. One interesting item was the 7.1 to 16.0 rise in teens 12-17 for the 6-10 a.m.

slot. There are a number of different factors contributing to the station's #1 rating. WWVA has built

(Continued on page 111)

WB Names Wickham **VP/Country Director**

LOS ANGELES — Mo Ostin, chairman of the board and president of Warner Bros. Records, has announced the appointment of Andrew Wickham as vice president and director of country music for the label.



Mo Ostin (left), Andrew Wickham

Wickham will oversee all Warner Bros. country music activities, including talent signing and production, as well as coordinating the company's promotional and administrative efforts in the country area.

Prior to ascending to his vice presidency, Wickham occupied the post of director of country music for Warner Bros. Records. He was previously an a&r staff producer working with such artists as Goldie Hawn, Van Dyke Parks, Nancy Sinatra, Doug Kershaw and The Mighty Sparrow. As vice president and director of country music, he will be based in Burbank and commute regularly to Warner's Nashville office.

NASHVILLE REP®R

By RED O'DONNELL



Playboy Records has officially ceased its Nashville operation and local chief Eddie Kilroy hit the highways this week with his family for an extended vacation in Texas. Or, as he expressed it: "We're taking an asphalt cruise."

So where will Kilroy be next? My espionage leaks he'll join Jimmy Bowen at MCA on Music Row.

Henson Cargill, who recently signed with Lamar Fike Management, just finished doing some beer

commercials under direction of Kelso Herston. Can't very well plug the suds by name but will say the blurbs were done with "gusto" Scorpion's young Ronnie McDowell played to more than 12,000 at the recent county fair in Hartford, Mich., which is a town with less than 10,000 population.

Brenda Lee set to appear as special guest on Glen Campbell's CBS-TV Christmas special, which'll tape Oct. 10-12 at Grand Ole Opry House and Opryland-although it isn't necessarily going to be a (Continued on page 112)

JNTRY PICKS OF T HEM

GENE WATSON, "ONE SIDED CONVER- K SHERRY GROOMS, "ME" (prod.: Ron Haf- SUSIE ALLANSON, "WE BELONG SATION" (prod.: Russ Reeder) Ċ (writer: J. Allen) (Joe Allen, BMI) (2:52). A quiet mood dominates Watson's latest sin-Z gle as he sings of lost love with a feeling of sadness and resolution. Strings, keyboards and a bass guitar accentuate the lyrics for a balanced, effective sound which should see success. Capitol P-4616.



kine) (writers: D. Taylor/E. Stevens/D. Malloy) (DebDave/ Briarpatch, BMI) (2:16). Grooms shows plenty of vocal strength with this song, which moves from a quiet mood to a more intense sound and feeling. Ron Hafkine's production work is balanced and full while keeping vocals in the forefront. Parachute RR 514.

TOGETHER." With production by Э

Ray Huff, Allanson has put to-60 gether an album which shows

0

∢ consistent high quality. Drums, strings, a piano, background singers and a strong bass support and accentuate her soaring vocals. The title cut, "Desperado" and "Shenandoah" are among the cuts that stand out. Warner/Curb BSK 3217.



COUNTRY HOTLINE RCA Launches Parton Campaign

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Dolly Parton - "Heartbreaker"

Dave & Sugar - "Tear Time"

Razzy Bailey - "What Time Do You Have To Be Back To Heaven"

Freddie Hart - "Toe To Toe"

Jerry Inman - "Why Baby Why"



Hank Williams, Jr. stalks the charts in a big way with his revival of the funky Sonny Curtis song, "I Fought The Law (and the Law Won)." First week adds include WSUN, KJJJ, WLOL, WPNX, WOKO, WVOJ, WBAM, KLAK, WJQS, WSLC, WHOO, WMC, WEMP, WKDA, KYNN, KDJW, KFDI, KSOP, WPLO, WTMT, KKYX, WTOD, WLOL.

Hank Williams, Jr.

Randy Newman sings a super ballad with the potential of being his first big country record! "Rider in the Rain" starting in Atlanta, Louisville, Knoxville and Seattle. Randy Crowell likewise poses his first threat to country charts with his remake of Dallas Frazier biggie "Elvira," already added at KIKK, KENR, WBAM, WPNX.



Strong material this time out will make Razzy Bailey a rapid chart climber; "What Time Do You Have To Be Back To Heaven" moving at KLAK, WAME, WKDA, KMPS, KVOO, KJJJ, WUNI, KRMD, KSOP, KFDI, WSLC, KIKK.

It was a big hit for George Jones in 1956, and now Jerry Inman resurrects

Cathy O'Shea ' the classic "Why, Baby, Why," now playing at KENR, KIKK, KFDI, WKDA, KXLR, WSDS, KJJJ. Cathy O'Shea's "Roses Ain't Red" starting in Seattle, Phoenix and Toledo.

Super Strong: Merle Haggard, Rex Allen, Jr., Don King, Sandy Posey.

Randy Barlow is drawing tremendous early action on "No Sleep Tonight." Listing it are KERE, WKDA, WEMP, WXCL, KV00, WH00, WSDS, KLAK, KRAK, WTSO, KWKH, WVOJ, WUNI, KYNN, KDJW, KFDI, KRMD, KSOP, KCUB, KKYX, WTOD, WLOL, WITL, WPNX, KSO, KMPS.

Billy Walker has adds in San Antonio, Wichita, Tulsa and Toledo on "You're A Violin that Never Has Been Played." Maury Finney's "Whispering" starting in the midwest.

Early adds on <u>Dave & Sugar's</u> remake of the Wilma Burgess hit of ten years ago, "Tear Time," at WIL, WPLO, WHOO, KIKK, KENR, KRAK, WBAM, WVOJ, WPNX, KMPS, WMNI, WDAF, KFDI, WXCL, WUNI, WTOD, KRMD, KCKN, WIVK, WWVA, WLOL, KSOP.

SURE SHOTS Gene Watson - "One Sided Conversation"

LEFT FIELDERS Eddy Raven - "You're A Dancer" Reba McEntire - "Last Night, Ev'ry Night" Sonny & Nan — "Free Spirit"

AREA ACTION

Jewel Blanch — "So Good" (WBAM, KSOP) Chapin Hartford - "I Knew The Mason" (KENR) Tom Bresh - "Close Encounters of a Close Kind" (KRAK, WUBE) Daniel - "I Bow My Head" (KYNN, WPNX)

launched a merchandising program in conjunction with the release of Dolly Parton's new single and album, both entitled "Heartbreaker."

Intended to acquaint every segment of the recorded music market with Dolly's new releases, the program will utilize a full compliment of print, radio, billboard and point-of-purchase space on both consumer and industry levels.

Visually setting the theme for the kickoff of the "Heartbreaker" campaign are special red vinyl pressings of the single with red labels which shipped to radio stations and sales accounts the week of July 27. Also, a custom designed and constructed neon billboard touting the album will stand over Sunset Strip in Hollywood.

Other visual aids prepared for point-of-purchase use in the campaign include both mounted and unmounted four-by-four reproductions of the album cover art; a three-piece, full-color mobile; 24" by 24" poster of the al-bum cover; and 12" by 24" ministandup cutout of Dolly from the photo on the inside of the album jacket. A video tape of Dolly performing the title single and several other selections from the album is being prepared for use in retail outlets which have video equipment.

To maximize exposure, a full schedule of radio spots on country, pop adult and top 40 stations has been scheduled in mid-August to coincide with Dolly's tour. Supplementing will be "Dolly Day" promotions the weekend of August 26-28, during which copies of the album and speciallymanufactured satin shorts bearing the Dolly logo will be offered as listener giveaways.

Print advertising in major national consumer publications of both musical and general interest nature is also planned.

In addition to a full schedule of personal appearances as part of her regular touring activities, Dolly will perform in a "people's concert" on the steps of City Hall in New York on August 22. The performance will be followed by a forum, during which members of the audience will be allowed to ask questions. An intensive publicity campaign has also been mounted to support the album and Dolly's personal appearances. Dolly will also appear at the Robert F. Kennedy Pro-Celebrity Tennis Tournament at Forest Hills, New York, on August 26.

Mercury Plans McEntire Promo

NASHVILLE—Phonogram, Inc./ Mercury Records plans a major promotional campaign around the release of singer Reba Mc-Entire's new single, "Last Night, Ev'ry Night," according to Frank Leffel, national country promotion manager for the label.

Radio stations will receive a special packet along with the single, containing a photo and biographical information. Then, immediately following the release of the single, Reba begins a 4-week rap tour of radio stations. She will be accompanied by Mercury country promotion managers and will visit markets in Texas, Oklahoma, Alabama, Georgia, North Carolina, Kentucky, Ohio, and Tennessee.

Special Reba McEntire T-shirts have also been ordered, and will be made available to radio stations for giveaways in conjunction with Reba McEntire weekends.

Mercury Inks Throckmorton



Songwriter Sonny Throckmorton has signed an exclusive recording contract with Mercury Records. Shown at the signing are (from left) Buddy Killen, Throckmorton's producer and president of Tree International; Throckmorton; and Charlie Fach, executive vice president and general manager of Phonogram, Inc. A mid-August release is scheduled for Throckmorton's first Mercury single, "I Wish You Could Have Turned My Head," followed by an album, entitled "The Last Cheater's Waltz."

Foy Willing Dies

■ NASHVILLE — Foy Willing, founder of the Riders of the Purple Sage in 1940, died July 24 from a heart attack while visiting Nashville.

Born in Bosque County, Tex., in 1915, Willing was involved in music, from radio to performing, all his life. The Riders of the Purple Sage recorded for Decca, Capitol, Columbia and Majestic Records before they disbanded in 1952.

"No One To Cry To," "Texas Blues" and "Ghost Riders In The Sky" were among their more successful records.

Funeral services were held in Belton, Tex., July 27.

WWVA Ratings Surge (Continued from page 109)

a very good air staff that has stabilized over the last two years. The staff includes Miller as PD and 12-3 p.m. personality; Bud Forte, morning man; Bill Berg, mid-morning deejay; Bob Berry, MD and 3-7 p.m. slot; Buddy Ray, all-nighter and Jamboree emcee, and Vernon Loyer and Al Ziedman on weekends. Religious music is broadcast Sunday through Friday from 7 p.m. to mid night.

WWVA's FM station, WCPI, has an AOR format. They received a 4.8 shore in this their first book, helping to take some of the biteout of the rock stations' ratings which in turn gave WWVA a better standing.

Miller feels the strongest factor in the station's substantial market share increase is the music. "We have gone crossover country, leaning into a more contemporary sound. We had a tradition of keeping the country in the country which heretofore weakened us in our own metro to the point where we were beaten by one of the local rock stations. Last year we began to incorporate a lot of crossover music which mellowed the sound considerably, plus we shortened the go-back on oldies.

Crossover Product

"The thing about this crossover angle is that we don't really control it. The new product coming out is in great part crossover, so we are automatically locked into it anyway. Where you have a little greater control as to the sound of the station is the type of oldies you choose to play. We go into the Everly Brothers, the Eagles, Gordon Lightfoot, Olivia Newton-John and John Denver. We also play the traditional country, but do so in a manner we think is more acceptable to the upcoming country audience. We want to develop the sound a little further in the way of crossover music still keep-

Jagger Goes Country



During their recent U.S. tour, the Rolling Stones played before 70,000 people at Boulder, Colorado's Folsom Feld. A promotional back to back stereo and mono single of "Far Away Eyes" (the B-side of the pop/r&b/disco chart topper "Miss You") has been serviced to country radio stations. Shown backstage at Folsom Field are, from left: Mick Jagger and Bill Ashford, music director of Lakewood, Colorado's country music station KLAK.

ing the country identity as much as possible."

Jamboree USA, a live country show broadcast every Saturday night on WWVA, is another plus for the station. "We'd have to give them an awful lot of credit," admits Miller. "The show provides us with an inside track on what the artists are doing, and we get to know them personally, talk with them, be on stage with them. This gives us an edge that other country stations simply don't have."

The Jamboree In The Hills, an outdoor country music festival, attracted a crowd of 35,000 each day to see performances by such artists as Bill Anderson, Moe Bandy, Barbara Mandrell, Ronnie Milsap, Crystal Gayle and Stella Parton July 15 and 16. The annual event is sponsored by the owners of WWVA, Columbia Pictures Industries Inc.

Payroll Contest

WWVA's various promotions and contests have proven popular with listeners. One such promotion is the Payroll Contest. Listeners register with sponsors, and every hour a name is drawn and called out over the air. The person has ten minutes to respond whereupon he is put on the payroll at \$5 an hour. The next hour another name is called and if that person tails to call in, then \$5 is tacked on to the first person's payroll. Approximately 280 winners shared in a prize pot worth several thousand dollars. The response to this promotion has led the station to initiate Payroll Contest #2.

The task of maintaining the number one position can be as difficult as getting there, and Miller is already plotting the station's future course. "We are taking a very careful look at the things we think influenced this book. Instead of letting up and resting on our laurels, we want to do even better next year."

COUNTRY RADIO

By VICKI BRANSON

■ WITL Lansing reports ARB's to have treated them quite well this period. Average share trends, Metro survey area, total persons 12 plus, shows WITL-FM a 10.3 compared to a 7.1 in 1977. Program director Jim Walton reports they hold the number 3 position with one through four being FM stations in the 12 plus adults. Walton was especially proud of morning results which showed WITL, in average quarter hour, Monday through Sunday six a.m till ten a.m., in 18 plus adults, to hold a 15.6 share.

Dave Donahue is the new operations director of WLOL in St. Paul, Minn. **Michael O'Shea** will continue to handle duties as music director . . . WHK Cleveland recently co-promoted the appearance of Willie Nelson and Emmylou Harris at the Blossom Music Center with Columbia Records. Thirteen contest winning couples were transported to the concert on a chartered party bus, complete with refreshments, Willie Nelson hats and albums.

KCKN recently sponsored the Asthma Radiothon at the Oak Park Mall in Overland, Kansas. The Radiothon lasted for 48 hours with KCKN providing live country music the full 48 hours. ABC's Roy Head was on hand to entertain and took time to answer the phone for donations which amounted to over \$16,000 to be donated to the Asthma Prevention fund . . . WAXX in Eau Claire, Wisc., has a promotion going guaranteed to get their call letters circulated in some fast company. **Herm Johnson**, a USAC National Class Champion Race Car Driver, for promotional consideration for his sponsors, has the WAXX Logo on his super "V" Class race car and transport van. Johnson is currently in third place in the nation USAC super "V" Class and the Bosch Gold Cup Series as well.

A new dimension, "Chevy Score Line," has been added to WDEE. The program presents the latest scores and developments in local and national sporting events. By calling a special number, sports fans can hear a brief and concise sports report presented by WDEE and Chevrolet 24 hours a day.

CMF Board Meet Held in Nashville

■ NASHVILLE — The board of trustees of the Country Music Foundation met July 19 at the BMI offices in Nashville, where they viewed the accomplishments of the past year and plotted an active course for further developments in the Country Music Hall of Fame and Mu-

MCA Ups Two

(Continued from page 109)

either, although it is an important part of what goes on there," he continued. "We've had this in mind for some time but were not ready to put it into effect until we had someone like Jimmy Bowen to head it up. We're committed to every form of country music, from traditional to bluegrass to progressive, whatever you want to call it. This is a new effort to be a more important factor in country music."

Maitland added that the MCA Nashville office has "almost all the autonomy that's required. Terms and conditions of contracts remain the responsibility of the main office on the west coast as are budgets for promotion, but it is based on performance.

"We have to do two things: Develop new artists and further develop the successes of established artists and hopefully attract more. Those are not new ideas, but they are still very important." seum and the Country Music Foundation Library and Media Center.

A redesigned Hall of Fame area, completed at a cost nearly \$40,000, and a major artifact exhibit, "Country Collage," were displayed. Trustees noted that attendance at the Hall of Fame and Museum was up some 25 percent for the first half of 1978. Projected figures for the year indicate that between 550,000 and 600,000 people will visit the facility in 1978.

Several plans were developed for 1979, including all phases of Foundation activities. In the museum, three new exhibits are planned: a computer exhibit dealing with songs and songwriting, a hands-on exhibit demonstrating how stringed instruments work, and an exhibit wherein a visitor can with the aid of mirrors see himself in a country music performer's costume.

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SIX PAK VOL. I Lone Star L-4600

Willie Nelson's newly reactivated label's first album contains, as the title indicates, cuts from six different artists, including Nelson, Ray Wylie Hubbard, Cooder Browne, Don Bowman, Steve Fromholz and the Geezinslaw Bros. All cuts show quality, with appropriate emphasis on Texas, with a variety of styles ranging from Texas swing to comedy recitations to a couple of early Willie Nelson classics.



MEL McDANIEL-Capitol ST-11779

MELLO

McDaniel's smooth, easy vocals shine throughout this lp, which seems to be appropriately titled. Produced by Johnny MacRae, the sound is uncomplicated with vocal quality brought out nicely. Quality stays consistent throughout with "Bordertown Woman," "Oklahoma Wind" and "Dim The Lights (And Pour The Wine)" especially appealing.



MUSIC FROM THE MOTION PICTURE CONVOY

VARIOUS ARTISTS-United Artists LA910-H

C. W. McCall, Kenny Rogers, Crystal Gayle, Gene Watson, Billy "Crash" Crad-dock, Merle Haggard, Glen Campbell, Billie Joe Spears, Doc Watson and Anne Murray are featured on this lp, all with some of the best of their recent works. Depending on one's taste, all cuts are out-standing, including "Lucille," "Don't It Make My Brown Eyes Blue" and "Okie From Muskogee," to name a few.

Nashville Report (Continued from page 109)

country music themed show.

The first "Performers Night" at the Exit/In Monday night (30) was a success with a full house on hand to see the show. Similar to writers night, the format includes artists who perform any songs whether they wrote them or not. Monday's acts included the Billy Troy Band, Kim Morrison, Zak Van Arsdale, Judi Fitzgerald, Little Richie Jarvis, and a surprise appearance by Shel Silverstein, who entertained all with one of his latest recitations.

Con Brio artist Don King has been chosen as one of six subjects for a film commissioned by the U.S. Information Agency to give foreigners a glimpse at six different American lifestyles.

Freddy Weller and Buzz Cason, artist and writer, respectively, of the Columbia single "Bar Wars," felt so strongly about the record that they invested their own money to "beef up" action on the record which included a color flyer with "Star Wars" photo caricatures, sent to 1000 radio stations.

Speaking of promotions, Jenny Lynn, newly signed Colonia: Records artist, is travelling around the country hand delivering copies of her latest single, "Taste Of Love," to 60 of the nation's top country air personalities. Each record has the radio director's name and the station call letters specially printed on it.

The Statler Brothers have been invited by the Minnesota Vikings to sing the Star Spangled Banner at their nationally televised game with the Denver Broncos Sept. 11 on ABC TV's game of the week. Among performers listed on the "preliminary" CMA Awards' ballot

is Elvis Presley, who died Aug. 16, 1977. He is among 42 "candidates" for "Entertainer of Year."

CMA members currently are voting for the five finalists. Results should be in on or before Sept. 5. Then votes will be cast for the winners! If Elvis should go all the way, he would be the first in history of the awards to win posthumously.

COUNTRY NGLE PICK

COUNTRY SONG OF THE WEEK DONNA FARGO—Warner Bros. 8643

ANOTHER GOODBYE (prod.: Stan Silver) (writers: B. Mann/C. Weil/ S. English) (ATV/Mann & Weil/Frascotti, BMI) (3:30)

The melody of Fargo's latest single is especially strong as she sings the lyrics with feeling. Producer Stan Silver surrounds her voice with strings, background singers, horns and a piano to create a full sound for maximum impact.

EDDY RAVEN-Monument 260

YOU'RE A DANCER (prod.: Fred Foster) (writer: E. Raven) (Milene, ASCAP) (3:18)

Raven's latest single is quiet in mood although the tempo is relatively strong. Most prominent are Raven's clear vocals, a bass and acoustic guitar and strings, all working together for a clear sound.

DOC & MERLE WATSON—United Artists X1231

DON'T THINK TWICE, IT'S ALL RIGHT (prod.: Merle Watson & Mitch Greenhill) (writer: B. Dylan) (Warner Bros., ASCAP) (2:43)

Doc and Merle cover a classic Bob Dylan love song, displaying their expertise both as musicians and singers. The sound is smooth and simple as Doc sings with strength and clarity.

REBA McENTIRE—Mercury 55036

LAST NIGHT, EV'RY NIGHT (prod.: Jerry Kennedy) (writers: B. Morrison/ J. Zerface/B. Zerface) (Combine, BMI/Music City, ASCAP) (2:59)

Following the success of her duet with Jacky Ward, McEntire has a single which highlights her clear, sweet vocal style, showing her ability as a strong solo performer.

BONNIE TYLER-RCA PB-11349

IF I SING YOU A LOVE SONG (prod.: David Mackay, Scott & Wolfe) (writers: R. Scott/S. Wolfe) (Mam, ASCAP) (3:35)

Tyler's second American release from her latest album shows plenty of country potential, too. The pace is easy as Tyler uses her unique voice to convey a feeling of earnestness and desperation.

ISAAC PAYTON SWEAT-Gusto GT4-9010

SHED SO MANY TEARS (prod.: John Owens & Jerry Chestnut) (writers: Shuler/Anderson) (Kemisco/Fort Knox, BMI) (2:37)

Sweat sings a love song with a touch of the blues and some Cajun thrown in to make the sound all the more interesting. An electric guitar, dobro and a strong bass add emphasis to the vocals.

DON BOWMAN—Lone Star 701

WILLON AND WAYLEE (prod.: Don Bowman) (writers: D. Bowman/B. Grahamm/B. Walker) (Parody, BMI) (2:54)

Bowman's recitation has a few surprises as both Willie and Waylon help out with his explanation of how to make a hit record. The cut works well as a novelty, especially with the help of Bowman's friends.

BUCK OWENS—Warner Bros. 8614 NIGHTS ARE FOREVER WITHOUT YOU (prod.: Norro Wilson (writer: P. McGee) (Dawnbreaker, BMI) (2:46)

It has been a while since Owens' last release, but this may be the song to get him back on the charts. The chorus is especially strong on this ballad as a steel guitar adds support to the lonesome lyrics.

JOHNNY PAYCHECK—Little Darlin' 7804

IF I'M GONNA SINK (MIGHT AS WELL GO TO THE BOTTOM) (prod.: Aubrey Mayhew) (writers: J. Paycheck/A. Mayhew) (Mahew, BMI) (2:44)

One of Paycheck's earlier works, this cut moves quickly with the help of a steel guitar and a strong, steady bass line. As the title may indicate, the lyrics are also strong and solid country.

JEWEL BLANCH-RCO PB-11329

SO GOOD (prod.: Pat Carter) (writer: B. Morrison) (Music City, ASCAP) (2:28) Blanch's debut single for RCA moves easy and smooth with a pleasant feeling. The chorus is especially appealing as vocals are supported with strings, a subtle steel guitar and a bass.



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RECORD WSERLD COUNTRY ALBUM CHART

AUG.	AUG		(S. ON	32	22	DON'T BREAK THE HEART THAT LOVES YOU MARGO SMITH/Warner Bros. BSK 3173	11
12	5	STATUS -	CHART	33	37	I BELIEVE IN YOU MEL TILLIS/MCA 2364	7
1	1	STARDUST		34	23	GUITAR MONSTERS CHESTER & LESTER/RCA APL1 2786	7
		WILLIE NELSON		35	42	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482	150
		Columbia JC 35305		36	36	BEST OF GENE WATSON/Capitol ST 11782	8
				37	41	THE OUTLAWS WAYLON, WILLIE, TOMPALL & JESSI/RCA	
		(9th Week)	14	38	24	APL1 1312 COLLISION COURSE ASLEEP AT THE WHEEL/Capitol SW	138
				30	24	11726	5
2		WHEN I DREAM CRYSTAL GAYLE/United Artists LA 858 H	7	39	43	HONKY TONK MASQUERADE JOE ELY/MCA 2333	15
3	2	LOVE OR SOMETHING LIKE IT KENNY ROGERS/United Artists LA 903 H	4	40	48	LOVE & OTHER SAD STORIES BILL ANDERSON/ MCA 2371	7
4	3	WAYLON & WILLIE WAYLON JENNINGS & WILLIE		41	49	TOGETHER FOREVER MARSHALL TUCKER BAND/Capricorn	/
5	4	NELSON/RCA AFL1 2686 ONLY ONE LOVE IN MY LIFE RONNIE MILSAP/RCA AFL1	28			CPN 0205	10
5	-	2780	7	42	46	I WOULD LIKE TO SEE YOU AGAIN JOHNNY CASH/ Columbia KC 35313	16
6	6	OH! BROTHER LARRY GATLIN/Monument MG 7626	9	43	35	LITTLE JUNIOR GARY STEWART/RCA APL1 2779	10
7 8	7 8	ROOM SERVICE CAK RIDGE BOYS/A8C AY 1065 VARIATIONS EDDIE RABBITT/Elektra 6E 127	. 9 19	44	53	EASTBOUND AND DOWN JERRY REED/RCA APL1 2516	49
9		IT'S A HEARTACHE BONNIE TYLER/RCA AFL1 2821	10	45	45	RED WINE AND BLUE MEMORIES JOE STAMPLEY/Epic KE 35443	2
10 11	10	HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544		46	54	SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 104	48
12	13 12	BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037 LOVE ME WITH ALL YOUR HEART JOHNNY RODRIGUEZ/	129	47	40	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV	
		Mercury SRM 1 5011	4	48	38	1719 OL' WAYLON WAYLON JENNINGS/RCA APL1 2317	49 65
13	19	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743		48	58	SOMEONE LOVES YOU HONEY CHARLEY PRIDE/RCA APL1	05
14	14 11	KEEPS ROCKIN' JERRY LEE LEWIS/Mercury SRM 1 5010 EVERY TIME TWO FOOLS COLLIDE KENNY ROGERS &	3			2478	24
		DOTTIE WEST/United Artists LA 861 H	18	50	50	LOOK AWAY DOC & MERLE WATSON/United Artists LA 877 H	3
16	17	ENTERTAINERSON AND OFF THE RECORD STATLER BROTHERS/Mercury SRM 1 5007	10	51	59	BILLY CRASH CRADDOCK SINGS HIS GREATEST HITS/ABC	
17	15	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA	17	50		AY 1078 IT WAS ALMOST LIKE A SONG RONNIE MILSAP/RCA APLI	8
		835 H		52	55		49
18 19	18 20	CONTRARY TO ORDINARY JERRY JEFF WALKER/MCA 3041 OLD FASHIONED LOVE THE KENDALLS/Ovation OV 1733	7 17	53	32	TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK/Epic	20
20	29	HONKY TONK HEROES CONWAY TWITTY AND LORETTA		54	63	KE 35405 TANYA TUCKER'S GREATEST HITS/MCA 2032	38 19
			6	55	44	DAYTIME FRIENDS KENNY ROGERS/United Artists	
21	21	SON OF A SON OF A SAILOR JIMMY BUFFETT/ABC AA 1046	19	F/		LA 754 G THE BEST OF THE OAK RIDGE BOYS/Columbia KC 35302	56 1.8
22	28	WOMANHOOD TAMMY WYNETTE/Epic KE 35442	2	56 57	57 56	BEST OF DOLLY PARTON/RCA APL1 1117	115
23	16	THE VERY BEST OF CONWAY TWITTY/MCA 3043	12	58	52	BILLY CRASH CRADDOCK/Capitol ST 11758	19
24	34	THE BEST IS YET TO COME JOHNNY DUNCAN/Columbia KC 35451	2	59	47	NEW WINDS, ALL QUADRANTS SAMMI SMITH/Elektra 6E 137	5
25	25	LOVE IS JUST A GAME LARRY GATLIN/Monument	-	60	60	KENNY ROGERS/United Artists LA 689 G	92
		MG 7616	49	61	64	HE WALKS BESIDE ME ELVIS PRESLEY/RCA AFL1 2772	21 87
26	26	Y'ALL COME BACK SALOON OAK RIDGE BOYS/ABC DO 2993	44	62 63	62 67	RONNIE MILSAP LIVE/RCA APL1 2043 WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/United	67
27	39	CLASSIC RICH CHARLIE RICH/Epic JE 35394	2		•••	Artists LA 771 G	56
27		QUARTER MOON IN A TEN CENT TOWN EMMYLOU		64 65	31	FAMILY ALBUM DAVID ALLAN COE/Columbia KC 35306 THE COUNTRY AMERICA LOVES STATLER BROTHERS/	14
	22	HARRIS/Warner Bros. BSK 3141	28	60		Mercury SRM 1 1125	71
29	33	HAGGARD/MCA 2375	6	66	68	SHORT STORIES STATLER BROTHERS/Mercury SRM 1 5001	51
30	30	BARTENDER'S BLUES GEORGE JONES/Epic KE 35414	2	67	51	SOFT LIGHTS AND HARD COUNTRY MUSIC MOE BANDY/ Columbia KC 35288	29
	-	Has been been a		68	69	I WANT TO LIVE JOHN DENVER/RCA AFL1 2521	37
		WHIT MANNONS		69	70	THAT'S THE WAY LOVE SHOULD BE DAVE & SUGAR/RCA APL1 2477	49
CHAR		CER OF THE WEEK		70	61	NEVER MY LOVE VERN GOSDIN/Elektra 6E 124	14
				71	71		13
31	—			72 73		GREATEST HITS LINDA RONSTADT/Asylum 6E 106 I LOVE YOU, I LOVE YOU, I LOVE YOU RONNIE	85
		VARIOUS ARTISTS		/3	00	McDOWELL//Scorpion (GRT) 8028	8
		A&M SP 6004	1	74	74	OUT OF MY HEAD AND BACK IN MY BED LORETTA LYNN/	23
				75	73	MCA 2330 BURNIN' THE BALLROOM DOWN AMAZING RHYTHM	13
_			·			ACES/ABC AA 1063	18







RECORD PRODUCED BY GARY KLEW & DOLLY PARTON FOR THE EXTERTANIZATION CO. EXECUTIVE PRODUCEN CHARLES KOPPELINAN



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AUGUST 12, 1978

'n

RECORD WORLD COUNTRY SINGLES CHART TITLE, ARTIST, Label Number KAY JOHN WESLEY RYLES/ABC 12375 AUG. AUG. WKS. ON CHART SINGLE AGAIN GARY STEWART/RCA 11297 2 YOU DON'T LOVE ME THREE TIMES & LADY NATE HARVELL/Republic 025 THERE AIN'T NO GOOD CHAIN GANGS JOHNNY ANYMORE CASH & WAYLON JENNINGS/Columbia 3 10742 FDDIF RABBITT TONIGHT'S THE NIGHT ROY HEAD/ABC 12383 Elektra 45488 HELLO! REMEMBER ME BILLY SWAN/A&M 2046 WALTZ OF THE ANGELS DAVID HOUSTON/Elektra 45513 TALKING IN YOUR SLEEP CRYSTAL GAYLE/United Artists I STILL BELIEVE IN LOVE CHARLIE RICH/United Artists 1223 I WANT TO BE IN LOVE JACK WARD/Mercury 55038 LOVE OR SOMETHING LIKE IT KENNY ROGERS/United HOPELESSLY DEVOTED TO YOU OLIVIA NEWTON-JOHN/ Artists 1210 RSO 903 YOU NEEDED ME ANNE MURRAY/Capitol 4574 DON JUAN BILLY "CRASH" CRADDOCK/ABC 12384 WHEN I STOP LEAVING (I'LL BE GONE) CHARLEY PRIDE/ MUSIC, MUSIC, MUSIC REBECCA LYNN/Scorpion 0550 RCA 12287 SPRING FEVER LORETTA LYNN/MCA 40910 WE BELONG TOGETHER SUSIE ALLANSON/Warner/Curb PLEASE HELP ME I'M FALLING JANIE FRICKE/Columbia 3 FROM SEVEN TILL TEN LORETTA LYNN & CONWAY TWITTY/ TONIGHT BARBARA MANDRELL/ABC 12362 MCA 40920 THE FEELINGS SO RIGHT TONIGHT DON KING/ RAKE AND RAMBLIN' MAN DON WILLIAMS/ABC 12373 Con Brio 137 ROSE COLORED GLASSES JOHN CONLEE/ABC 12356 a LOVE, LOVE, LOVE SANDY POSEY/Warner Bros. 8610 (I LOVE YOU) WHAT CAN I SAY JERRY REED/RCA 11281 NO SLEEP TONIGHT RANDY BARLOW/Republic 024 I'LL FIND IT WHERE I CAN JERRY LEE LEWIS/Mercury '57 CHEVROLET BILLIE JO SPEARS/United Artists 1229 ANIMAL/I JUST WANTED YOU TO KNOW RONNIE TALK TO ME FREDDY FENDER/ABC 12370 McDOWELL/Scorpion 0553 I'LL JUST TAKE IT OUT IN LOVE GEORGE JONES/Epic 8 (I WANNA) LOVE MY LIFE AWAY JODY MILLER/Epic 8 LOVE ME WITH ALL YOUR HEART (CUANDO CALIENTE EL DO IT AGAIN TONIGHT LARRY GATLIN/Monument 259 SOL) JOHNNY RODRIGUEZ/Mercury 55029 WHISPER IT TO ME BOBBY G. RICE/Republic 023 ANOTHER FINE MESS GLEN CAMPBELL/Capitol 4584 I FOUGHT THE LAW HANK WILLIAMS. JR./Warner Bros. BEAUTIFUL WOMAN CHARLIE RICH/Epic 8 50562 BOOGIE GRASS BAND CONWAY TWITTY/MCA 40929 NORMA JEAN SAMMI SMITH/Elektra 45504 COME SEE ME AND COME LONELY DOTTIE WEST/United I BELIEVE IN YOU MEL TILLIS/MCA 40900 Artists 1209 MOTEL ROOMS LITTLE DAVID WILKINS/Epic/Playboy 20 BLUE SKIES WILLIE NELSON/Columbia 3 10784 8 50571 BETTER ME TOMMY OVERSTREET/ABC 12367 THAT'S WHAT MAKES THE JUKEBOX PLAY MOE BANDY/ WOMANHOOD TAMMY WYNETTE/Epic 8 50574 Columbia 3 10735 NEVER MY LOVE VERN GOSDIN/Elektra 45438 HELLO MEXICO (AND ADIOS BABY TO YOU) JOHNNY YOU CAN COUNT ON ME DAVID ALLAN COE/Columbia 3 DUNCAN/Columbia 3 10783 -5 LET'S SHAKE HANDS AND COME OUT LOVIN' KENNY YOU MEAN THE WORLD TO ME HOWDY GLEN/ O'DELL/Capricorn 0301 Warner Bros. 8616 OLD FLAMES (CAN'T HOLD A CANDLE TO YOU) JOE SUN/ SWEET FANTASY BOBBY BORCHERS/Epic 8 50585 Ovation 1107 BORDERTOWN WOMAN MEL McDANIEL/Capitol 4597 IF YOU'VE GOT TEN MINUTES (LET'S FALL IN LOVE) JOE STAMPLEY/Epic 8 50575 YOU SNAP YOUR FINGERS DAVID WILLS/United Artists I'VE ALWAYS BEEN CRAZY WAYLON JENNINGS/RCA LET ME TAKE YOU IN MY ARMS AGAIN JAMES DARREN/ RCA 11316 ONLY ONE LOVE IN MY LIFE RONNIE MILSAP/RCA 11270 UNDERCOVER LOVERS STELLA PARTON/Elektra 45490 BABY BLUE KING EDWARD SMITH IV/Soundwaves 4573 YOU SHOULD WIN AN OSCAR (EVERY NIGHT) CHUCK I JUST HAD YOU ON MY MIND DOTTSY/RCA 11293 30 POLLARD/MCA 40944 JUST KEEP IT UP NARVEL FELTS/ABC 12374 THIS MAGIC MOMENT SANDRA KAYE/Door Knob (WIG) 8 WHO AM I TO SAY STATLER BROTHERS/Mercury 55037 THE DAYS OF SAND AND SHOVELS NAT STUCKEY/MCA FAIR AND TENDER LADIES CHARLIE McCOY/Monument PENNY ARCADE CRISTY LANE/LS/GRT 167 LOVELESS MOTEL R. C. BANNON/Columbia 3 10771 35 BAR WARS FREDDY WELLER/Columbia 3 10769 (LET ME BE YOUR) TEDDY BEAR ELVIS PRESLEY/RCA 11320 PITTSBURGH STEALERS KENDALLS/Ovation 1109 THAT "I LOVE YOU, YOU LOVE ME TOO" LOVE SONG CARIBBEAN SONNY JAMES/Columbia 3 10764 LANEY SMALLWOOD/Monument 255 WITH LOVE REX ALLEN, JR./Warner Bros. 8608 SLOW DRIVIN' KENNY STARR/MCA 40922 THE FOOL DON GIBSON/ABC/Hickory 54029 NO LOVE HAVE I GAIL DAVIES/Lifesong 8 1771 SO SAD (TO WATCH GOOD LOVE GO BAD) STEVE IF THE WORLD RAN OUT OF LOVE TONIGHT JIM ED WARINER/RCA 11336 BROWN & HELEN CORNELIUS/RCA 11304 I'M THE SOUTH EDDY ARNOLD/RCA 11319 WHEN CAN WE DO THIS AGAIN T. G. SHEPPARD/ BE YOUR OWN BEST FRIEND RAY STEVENS/Warner Bros. Warner Bros. 8593 EASY FROM NOW ON EMMYLOU HARRIS/Warner Bros. I'VE GOT AN ANGEL (THAT LOVES ME LIKE THE DEVIL) BOBBY HOOD/Chute 101 HERE COMES THE HURT AGAIN MICKEY GILLEY/Epic/ THREE SHEETS IN THE WIND/I'D REALLY LOVE TO SEE YOU Playboy 8 50580 TONIGHT JACKY WARD & REBA McENTIRE/Mercury 55026 IT ONLY HURTS FOR A LITTLE WHILE MARGO SMITH/ CHARTMAKER OF THE WEEK Warner Bros. 8555 IT'S BEEN A GREAT AFTERNOON SHOW ME A SIGN JIM CHESNUT/ABC Hickory 54033 МСЛ MERLE HAGGARD GOIN' HOME RON SHAW/Pacific Challenger 1522 =CORDS MCA 40936 LOVE DON'T HIDE FROM ME HUGH X. LEWIS/Little Darlin' 7803 MY HEART WON'T CRY ANYMORE DICKEY LEE/RCA 11294 LONELY SIDE OF THE BED LINDA CASSADY/Cin/Kay 047 HOW IS THE SUN IN CALIFORNIA KAREN WHEELER/ 52 I DON'T LIKE CHEATIN' SONGS DALE McBRIDE/ Capitol 4595 Con Brio 235

"ROSE COLORED GLASSES" AB-1236



John Conlee's First Chart Single Top 10 Across The Board BB-7* RW-9 CB-8*



Tall Tales" A collection of short stories set to music about heroes, hustlers, hookers, lovers, losers, villains & victims by the consummate story teller, Tichard

In a life dedicated to rock and roll, Richard Supa bas written a string of international bits for people like Jobuny Winter, Glaays Knight and Aerosmith.

He's been to the bright lights and the back alleys, and now, on his new album, he spins out the stories of his experiences along the way. He's collected the comedies and the tragedies of life. He's known the women who have clung too tightly, and loved the ones who just couldn't stay. He's paid dues for love and sometimes even more. He sings about the petty games people play and about how far the mighty have to fall. Richard Supa's new album, "Tali Tales" includes Suitcase Life," "The Lover's Knot," "Gangster On The Loose" and Lucrecia. It's the album you'll want to listen to, cover to cover. Pichard Supa's "Tall Tales."

> Hbrilliant collection of rock and roll short stories. On Holydor Records and Tapes.